The NEW YORK

CLIPPER

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

JUNE 15, 1921

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THE NATIONAL THEATRICAL WEEKLY

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TOURING MANAGERS ASSOC. DRAWS NEW "OPEN SHOP" CONTRACT

To Be Used by All Members of the Association—Similar to Equity Contract, With Exception of "Equity Shop" and Two Other Clauses

The newly framed Touring Managers' Association contract, which was drawn up for the purpose of supplanting the old Equity contracts, is now being distributed to all members of the T. M. A. This contract is intended to be the one which all actors that are employed by any member of the T. M. A. next season shall sign.

The contract is similar in all respects to the Equity contract excepting that the "Equity Shop" clause, of course, is not included and changes are made in two clauses. The first clause changed is No. 10, as follows: "Eight performances to constitute a week's work. It is agreed that no deductions are to be made by manager if less than eight performances are given in one week, except as provided in paragraph 14. (b) All compensation for extra performances are to be adjusted the last week of the season. If it is found that the number of performances given during the season has exceeded the average of eight performances a week, the manager agrees to pay the actor at the rate of one-eighth of a week's salary, for each extra performance."

The other clause changed is Clause No. 15, as follows: "Full salaries will be paid the week before Christmas and Holy Week. But the manager has the right to lay off the company without salary for the week before Christmas and the week preceding Easter Sunday, or both weeks, if desired. In the event of such lay-off, the manager shall not be entitled to the services of the company unless rehearsals be made necessary by the sudden illness of the star, or of some prominent member of the company, or of change in the cast."

The new contract in full is as follows:

Agreement of Employment

AGREEMENT made this..... day of ....., 19.... between .....(hereinafter called "Manager") and ..... (hereinafter called "Actor").

1. The Manager engages the Actor to render services in*..... .....upon the terms herein set forth, and the Actor hereby accepts such engagement on the following terms:

*(Here state the name of the part of the play in which the Actor is to appear; also, if he is to be required to understudy.)

Opening Date

2. The date of the first public performance shall be the..... day of ..... 19.... or not later than fourteen days thereafter. Employment hereunder shall begin on the date of the beginning of rehearsals and shall continue until terminated by such notice as herein provided.

Compensation

3. The Manager agrees, as compensation for services hereunder, to pay the Actor the sum of ..... Dollars ($.....) every week from the date of the first public performance of the play.

Rehearsals

4. (a) The Actor, if required, shall give four weeks' rehearsal without pay; if further rehearsals are required, then, for each additional week or part thereof, the Manager shall pay the Actor full salary therefor.

(b) Rehearsals shall be considered to be continuous from the date of the first rehearsal to the date of the first public performance of the play as provided in paragraph two.

(c) If the above play is a musical play, or a spectacular production, then, wherever the word "Four" appears with reference to rehearsals in this contract, the word "Five" shall be substituted.

Notice of Termination During Rehearsals

5. This contract may, during the rehearsals, be terminated as follows:

(a) At any time during the first ten days' rehearsals of the Actor by either party by giving written notice, if this contract be signed and entered into within two months of the date mentioned in paragraph two, except in case the Actor be re-engaged for a part which he has previously played; or

(b) Any time after the first ten days' rehearsals of the Actor, by the Manager, by paying the Actor a sum equal to two weeks' salary.

(c) The Actor may cancel the contract by giving written notice and paying to the Manager a sum equal to two weeks' salary.

(d) If a play be rehearsed less than ten days and abandoned by the Manager, the Manager shall pay the Actor one week's salary.

Notice of Termination Before Rehearsal

This contract may before the beginning of rehearsals be terminated as follows:

If this contract be signed and entered into prior to two months of the date mentioned in paragraph two:

(e) By the Manager giving written notice and paying to the Actor two weeks' salary, unless the Manager shall have previously notified the Actor that the play will not be produced or that the Actor will not be called for rehearsal; provided, further that the Actor has secured another engagement at a salary not less than herein provided, payments under which are to begin not later than the date of the first public performance herein provided. In these events, the Manager shall not pay said sum equal to two weeks' salary, nor shall he do so if under similar circumstances the Actor secures an engagement at a lesser salary to be paid prior to the date mentioned in paragraph two; in that event the Manager shall pay the difference between the sum equal to two weeks' salary and the sum which the Actor would receive for two weeks' work.

Individual Termination

6. Either party may terminate this contract at any time on or after the date of the first public performance of the play by giving the other party two weeks' written notice.

Termination by Closing of Play and Season

7. (a) If the play runs four weeks or less, the Manager may close the play and company without notice, and terminate the right of the Actor to further compensation, provided he has paid the Actor for all services rendered from the date of first public performance, and in no event less than two weeks' salary.

(b) If the play shall run more than four weeks, the Manager shall give one week's notice of the closing of the season of the play and company, and thereby terminate the right of the Actor to compensation except for services performed to the date of closing.

Lost Rehearsals

8. If the Manager is prevented from giving rehearsals because of fire, accident, riot, strikes, illness of star, or prominent member of the cast, Act of God, public enemy or any other cause which could not reasonably be anticipated or prevented, then, the time so lost shall not be counted as part of the four weeks' rehearsal period herein provided. When said time so lost shall exceed two weeks, the Actor shall be free if he so elects.

(*Continued on page 24*)

STARS IN ARGUMENT

CHICAGO, June 13.—Laurette Taylor, who is starring in "Peg o' My Heart," and Doris Keane, who is appearing in "Romance" at the Garrick Theatre, became involved in an argument on Wednesday. Miss Taylor accused Miss Keane of making some unprofessional remarks about her production that "Romance" would remain on Randolph street longer than "Peg o' My Heart." On Saturday Miss Keane dispatched the following letter to Miss Taylor:

"Dear Laurette Taylor: What silly stories I have just read in the papers! The idea that I should say or even think such a thing! I have always had such great admiration for you and your brilliant successes.

"Basil says he saw you Sunday and you expressed a wish to see 'Romance' again. As you know, I do not play Sunday nights, but I shall be delighted if you will come next Sunday night and I will give a special performance in your honor.

"Let me know if this is agreeable to you, and, instead of pulling hair, we will embrace. What a disappointment to the scandal mongers.

"Always yours,
(Signed) "Doris Keane."

Miss Taylor is reported to have buried the hatchet and is out to prove her claim this week that "Peg o' My Heart" is a money maker and that it will make money during its local engagement.

Laurette Taylor is planning three new productions for next season. One is a new play written by her husband, J. Hartley Manners, the nature of which she does not disclose; another the dramatization of "Humoresque," and the third a new play which was especially written for Miss Taylor by Robert Hitchens, author of "The Garden of Allah."

PANNING BROADWAY SHOWS

Oklahoma, according to its newspapers, does not approve of Broadway's summer crop of shows and on the front page of an Enid, Okla., paper the following appeared:

"Out-of-town people who visit New York and go to the 'big' show houses on Broadway, are unanimous in pronouncing them all 'worse than rotten.' Their humor is inane, their 'pep' is forced and artificial, their 'stuff' is neither new nor original, there is not as much human interest or as much first-class acting in an entire Broadway production as there is in a sketch entitled 'The Darkey Wood Dealer,' put on by three real school boys at the last day of school at a country cross roads town."

THEATRE BURNED, OWNER SHOT

DAYTONA, Fla., June 12.—The Sea Breeze Opera House, was entirely destroyed by fire last week. The cause of the fire has not been learned.

Lorrillard Reynolds, owner of the theatre, was attacked and beaten, and also shot, it is thought fatally, by a gang of masked men. Reynolds is now in the hospital, where his recovery is held in doubt.

ADS IN NEWARK STREET CARS

NEWARK, N. J., June 13.—The advertising being done by "The Broadway Whirl" at the Times Square Theatre in New York, is being extended to Newark. All trolley cars here and in the suburbs carry advertisements of the play. This has never been done before.

PUBLIC SETTING TICKET PRICES

SYRACUSE, June 13.—The new million-dollar B. F. Keith Theatre has adopted a novel method in adjusting admission prices to conform with the present business conditions. Last week those rows of seats which were not well-occupied were cut to the next lowest figure. This policy was applied all along the line in the following manner: Those matinee seats priced at the top price of 50 cents which were not bought were reduced to 31 cents; the vacant 31 cent rows were reduced to 22 cents. On the Saturday and Sunday matinees five rows of the 77 cent seats which were not occupied were reduced to 50 cents; five rows of the unoccupied 50 cent seats reduced to 31 cents, and the unfilled 31 cent seats reduced to 22 cents. At the evening performances the unoccupied $1.00 rows were repriced at 77 cents and the vacant 77 cent rows made 50 cents. These prices do not include the tax.

Manager W. Dayton Wegefarth, in announcing the new prices said: "The buyer likes to be taken into the confidence of the seller and to have a little word in the price to be paid, and that is the plan that has been followed in the Syracuse house."

WIFE'S MOTHER GOT EVIDENCE

Most of the evidence that will be used in the $100,000 suit started last week against Frances White, the actress, for alienation of affections by Mrs. Herbert Stotdhard, wife of the song writer, was obtained by Mrs. Stotdhard's mother, Mrs. Lewis Wolf, of No. 5 West Eighty-eighth Street.

Mrs. Wolf is said to have heard rumors of an affair between her son-in-law and Miss White back in July of last year, when the latter was rehearsing in "Jimmy," the music of which was written by Stotdhard. She discounted them, however, until her attention was brought to a notice in a theatrical paper to the effect that Stotdhard and Miss White were to be married.

Then Mrs. Wolf got on the job and went to Chicago, where she found both Stotdhard and Frances White in a hotel. This was while "Tickle Me" was playing in Chicago. At that time Mrs. Stotdhard was visiting her husband's mother in Milwaukee. She was appraised of the situation and immediately came to New York and commenced the action.

"LIGHTNIN'" TO RUN ALL SUMMER

"Lightnin'," which is now in its 143rd week at the Gaiety Theatre, and which has passed its 1200th performance, will continue to play at that house through the summer. The play has run consecutively since it opened on August 26, 1918, with the exception of the short time the house was closed during the actors' strike.

The play will enter upon its fourth year here on Friday, August 26. Frank Bacon missed only a few performances since the play opened, when he was taken ill. Will Cressy and Milton Nobles played his part during that time.

NO CIRCUS ON SATURDAYS

KINGSTON, Ont., June 8.—Kingston will not permit any more Saturday circuses as they interfere with the business of the merchants. The City Council has passed a resolution prohibiting permits for shows on that day, in response to objections raised by the business men.

MARIAN McARDLE, ACTRESS, HELD WITH MOTHER ON MURDER CHARGE

Accused by Woman of Having Played Piano to Deaden Footsteps of Hired Assassins—Left Smith College to Go on Stage

Charged with being an accomplice in the murder almost two years ago of her step-father, Daniel Kaber, a wealthy publisher of Cleveland, Marian McArdle, nineteen years old, formerly a student at Smith College, now an actress and recently a member of Jimmie Hodges' revue, is held in jail in Cleveland with her mother, who is also charged with the murder.

Daniel Kaber was stabbed to death on his sick-bed in his Lakewood (a suburb of Cleveland) home on the night of July 18, 1919. His murder remained a mystery for two years and finally appears to be solved through the efforts of the father and brothers of the murdered man. Pending the solution of the murder mystery, the relatives of the dead man prevented the probate of his will, which disposed of half a million dollars in money and property.

Also charged with being accomplices in the murder are Mrs. Mary Brickel, mother of Mrs. Eva Catherine Kaber, the dead man's wife, and Mrs. Erminia Colavito, a midwife of Cleveland, all four being held on indictments for murder, returned by the Cleveland grand jury.

Marian McArdle is attractive in manner and appearance. She attended Smith College for one year prior to the murder of her step-father. After the murder she left college and studied dramatic expression, being ambitious for a career on the stage. Last February she joined Jimmie Hodges' tab show in Louisville, Ky., and traveled with it through the West and South.

According to police theories the three women directly concerned in the murder, Marian McArdle, her mother, and her grandmother, plotted the crime for many weeks before the bed-ridden Kaber was finally killed. No definite motive for the murder has yet been discovered, though the police believe a possible motive to be Mrs. Kaber's desire to regain the love of her former husband, Thomas McArdle, general manager of the Clark Oil Company of Chicago, and father of Marian.

The actual murderers of Kaber, now believed to be two men, have not yet been apprehended. The chief clue to them is a razor, found in the house shortly after the murder, with an inscription on it in a foreign language which, when translated, might mean "My Edward" or "May Edward." More light on the identities of the alleged murderers has been thrown by the confession of Mrs. Erminia Colavito to the Cleveland police.

For many days the police had been gruelling the midwife, who is alleged to have been the intermediary between Mrs. Kaber and the assassins whom she hired to kill her husband. After several hours of questioning last Sunday in the course of which the police discovered nothing, Mrs. Colavito sent for Chief of Police Frank W. Smith and told him that she was ready "to tell the whole story," according to the police.

She told how she had been hired by Mrs. Kaber to get assassins to kill her husband. She got two men who demanded $5,000 for the work, to which Mrs. Kaber demurred unless the murderers would use weapons that would enable her to collect an accident insurance policy taken out by her husband.

On the Wednesday before the murder was committed she brought the men, known as Sam and Tony, to the house to get the lay of the land. While the men were wandering through the house Marian played the piano to deaden the footsteps of the men. The two men were shown how to get to Kaber's room and it was then arranged that they should return the next night at 10 o'clock, when Mrs. Brickel would be on the back porch as a signal that the way was clear.

Marian, the widwife, and the two men met in the East End when it was arranged that the murder should be committed. According to these plans the men were to hide outside the house to wait till Marian had given them the signal that all was clear. She was to go through the house and to throw some water out of a window as a signal that the way was clear. All must have gone according to the plans, for Mrs. Colavito read of the murder in the newspapers the next morning.

REPERTORY SEASON OPENS IN AUG.

The new season of the New York Repertory Theatre Company, which recently presented "The Playboy of the Western World" at the Bramhall Playhouse, will be opened late in August, with a revival of the Synge comedy. Their bill will also include "The Dark Lady of Sonnetts" by Shaw, and "The Lady Shakespeare," by Sir James M. Barrie.

The board of directors will continue under the head of Thomas Mitchell, Roland Young, Deems Taylor, J. M. Kerrigan and Haywood Broun are the advisory committee.

FILM ACTRESS INJURED

CHICAGO, Ill., June 14.—Miss Claire de Lorez and Miss Emelee Haddion, motion picture actresses, and Robert D. Boncie, a newspaper man, were injured yesterday when an automobile in which they were riding crashed into another machine. A fourth occupant of the car escaped injury.

Miss Haddion, whose home is in New York, is visiting here.

COLORED SHOW FOR PHIL.

PHILADELPHIA, June 14.—"The Smarter Set," the company of negro players, will return to the Lyric June 27 for a week's engagement, during which they will present the musical comedy, "Bamboula." Salem Tutt Whitney and J. Homer Tutt are the principal comedians of the company.

K. & E. PRODUCTIONS SOLD

Scenery, costumes and all effects of between thirty-five and forty old Klaw & Erlanger productions that have been stored in Kain's warehouse, were sold for about $3,500 last week to Sigmund Werner, formerly owner of the Kaiserhof Cafe, by John Brunton, dealer in theatrical effects. These productions represent an original investment of approximately $1,000,000.

The only stored K. & E. show that was not included in this deal is "Ben Hur."

Mr. Werner, it is understood, purchased the shows, which comprise more than 300 truck loads, as a speculation.

CIRCUS ON MOTOR TRUCKS

ATTICA, Ind., June 13.—The Wallace Greater Shows, advertised as an old-fashioned circus, played here last week, traveling in twenty-four specially constructed motor trucks. The show, which is a one-ring circus, received special mention from the local paper, which commended the absence of objectionable features and urged its readers to attend.

CHORUS GIRLS ATTEMPT SUICIDE

CHICAGO, Ill., June 13.—Betty Warner and Pearl Wild, former chorus girls with the "Broadway Brevities," attempted to committee suicide in the Randolph Hotel last week by drinking poison. Assistance reached them almost immediately and the actresses were rushed to the hospital. Attending physicians state that both will live.

BUILDING BIG CIRCUIT

Thirty theatres are now controlled by A. L. Erlanger, either owned or leased. Plans are already under way for the building of two more, and at least three more will be built in the near future. These figures are exclusive of the great number of theatres that are booked by Erlanger's office.

Erlanger's theatre holdings are variously estimated to be worth between $20,000,000 and $25,000,000. Never in the history of the theatre has one man controlled so many houses.

In New York Mr. Erlanger has control of seven theatres, the New Amsterdam, Liberty, Geo. M. Cohan, Knickerbocker, Gaiety, Fulton and Miller, In Boston he has four, the Colonial, Hollis Street, Tremont and Globe. In Philadelphia he has three, the Forrest, Broad Street and Garrick. In Baltimore he has the Ford's and the Academy, the latter with a one-year lease still to run. In Chicago Erlanger has five theatres, the Colonial, Illinois, Blackstone, Powers and Olympic. In Atlanta, Ga., he has the Atlanta Theatre. In New Orleans the Tulane. In Pittsburgh, the Nixon. In Cleveland, the Ohio and the Euclid Avenue Opera House. In Cincinnati, the Grand Opera House. In St. Louis, the American Theatre. In Kansas City, the Mason Opera House. In Seattle, the Metropolitan Theatre.

Work has already begun on Mr. Erlanger's new theatre, to be called the Model, on Forty-fourth street. Work will soon be started on a new house in Kansas City, and plans for future theatres in Philadelphia, Chicago and Boston are now being drawn up.

This amazing total of theatres controlled by Erlanger is augmented by the theatres throughout the country which he books. It can be seen that Mr. Erlanger's power in the theatrical industry has grown immensely since his split with Marc Klaw. It can also be seen that the tendency of the powerful theatrical interests are not so much towards the producing of shows as much as they are to the owning and leasing of theatrical properties.

PLAYWRIGHT IN LUDLOW

Hayden Talbot, playwright, author and newspaperman, was arrested last week on the complaint of his first wife, divorced in 1913, that he owed her $12,000 back alimony, and was lodged in the Ludlow Street Jail.

Talbot, who is to have two plays produced this Fall, was still in jail on Monday, although he is said to have had an appointment with Secretary of State Charles E. Hughes for an interview on Saturday morning. Talbot is writing a series of newspaper articles on interviews held with each member of the Cabinet.

Talbot was divorced from his first wife, Benedict Bristow Talbot, in 1913, and subsequently married and divorced from his second wife, Norma Mitchell Talbot, of Los Angeles, California. He is paying the latter alimony of $150 a month by court order for a period of twenty months and is supposed to pay his first wife alimony of $150 per month.

BUILDING STRIKE TO BE SETTLED

CHICAGO, Ill., June 5.—Union officials announced this morning that the present building strike will be settled within a week, and that theatre construction, which has been delayed, due to the trouble, will be permitted to continue. Seven theatres, now under construction in this city, have not been touched during the last three weeks.

WIZARDS' CLUB MEETS

The Wizards' Club, of New York City, held a special meeting and entertainment at Forster's, 118 W. 47th Street, Tuesday night of this week, in honor of Dr. A. M. Wilson, of Kansas City, editor of the *Sphinx*, the foremost magical paper in America.

MIDGETS HELD OVER

SAN FRANCISCO, June 14. — Singer's Midgets was held over for a second week at the Orpheum and a most noticable increase of business was the rule at every performance.

PROTECTING ROAD SHOWS

A fund to insure the return to New York of any member's show which for any reason strands on the road is to be founded by the Touring Managers' Association. At the meeting to be held this week the T. M. A. will arrange the details of this plan, and set the figures which each manager will pay to the fund. It is expected that a fund of $15,000 will be made for this purpose.

This fund, as explained by the secretary of the T. M. A., J. J. Coleman, will dissipate the argument advanced by Equity in substantiation of its argument for the "Equity Shop" that there is no surety for the members of any company that may blow up. This fund will serve the same service as a bond.

"Even though during the last season not one company belonging to a member of the T. M. A. broke up on the road without bringing back the company," said John Loeffler, vice-president of the Touring Managers' Association, "we are prepared to further insure those actors whom we sign that there will be no difficulties encountered should the show they are with be forced to disband."

When the Actors' Equity Association first broached the question of "Equity Shop" the Touring Managers' Association agreed to put up a $50,000 bond to insure the safe return of all actors providing the A. E. A. would also put up a bond of the same amount to insure the touring managers against any damage they might suffer through the actions of a member of Equity. This plan, however, was turned down by the A. E. A., and the present "Equity Shop" contract is the result.

This new fund set up by the T. M. A. will be used to bring back any member's company that may strand no matter for what reason. It furnishes excellent basis for argument by the T. M. A. that they are willing to do everything to meet the demands of the Actors' Equity Association except sign the "Equity Shop" contract.

With reference to the vigorous action which the Touring Managers' Association is taking to fight out its difference with the Actors' Equity Association, many of the members of the T. M. A. have received invitations from the Producing Managers' Association to join the latter organization and thereby profit by its agreement with the A. E. A., which has until 1924 to run, but have decided to stick together in their own organization and fight their own battle.

To those touring managers that were approached by members of the P. M. A., it was pointed out that if they got into the P. M. A. ranks they would be protected until 1924 and by that time the P. M. A. would have a fund of approximately $1,000,000 with which to fight any dispute with the Equity that might come up. As the P. M. A. were not willing to take the Touring Managers' Association into their organization as an entirety, those members whom they were willing to to allow in turned down the offer, deciding to stick together and make their own fight. The new surety fund and also the new contract which they have drawn up are their first vigorous actions in the fight just commencing.

PICTURES IN BIG HOUSES

SAN FRANCISCO, June 14.—The two legitimate theatres, the Columbia and the Curran, for several weeks will be devoted to moving pictures. The Curran is showing Griffith's "Dream Street" for two weeks, to be followed by "The Four Horsemen," the Metro features. The Columbia, at the close of "Rip Van Winkle," will show the Fox picture, "Over the Hill," to be followed, it is said, for some seven weeks more of pictures.

"BREVITIES" ATTACHED

CHICAGO, Ill., June 13.—All scenery and costumes of "The Broadway Brevities" are being guarded here by a deputy sheriff. A note for $4,000, endorsed to Alfred M. Lowenthal by E. P. Strong, one of the show's backers, was the basis for the attachment. The claim has now been reduced to $1,500. The production closed last week at the Studebaker. It was headed by Bert Williams.

"THE LAY OFFS," BIG CO-OPERATIVE SHOW GOING ON 3 WEEKS TOUR

Fifty Actors Now Disengaged Rehearsing Show Which Will Play One Night Stands in Big Towns—Will Divide Profits and May Come Into New York House

Fifty actors, prominent on the legitimate and vaudeville stage, but at present laying off, have combined and are taking out a co-operative show which will play three weeks of one nighters in the big towns and cities of the east and provided the show plays well on the road will be brought into New York for a summer run. "The Lay Offs of 1920," as the show is called, will open the latter part of next week.

Eddie Dowling and William Halligan are at the head of the company, which will carry in addition to a number of players of reputation some big headliners.

William Collier is rehearsing the show and will in addition to putting it on, play in one or two of the nearby cities in which the show appears. George M. Cohan, after the closing of his engagement in "The Tavern," is expected to appear in one or two performances.

Among those that up to the present have agreed to go out with the co-operative show are Bobby Watson, Henry Clive, Harry Miller, Johnny Dooley, William and Gordon Dooley, Max Scheck, Samaroff, Harold Vosburgh, Leo Stark, Harold Crane, F. Cortez, Peatou, Peter Lang, Joe Smiley, Harry Fraser and Robert Connefax. Many others are daily expressing their desire to join the show, rehearsal for which began on Monday.

In addition to the above a number of the actors that appeared in the Friars' Frolic on Sunday night at the Manhattan Opera House are to go.

A three weeks' route in the Shubert houses has been offered the company and the opening town will probably be Newark, with Philadelphia and Atlantic City to follow.

The early closing of the theartical season combined with bad business which has thrown innumerable actors of ability out of work is responsible for the "Lay Off Show" idea, which promises in addition to being a big novelty in summer attractions to be financially successful.

The plan was broached to a number of actors late last week and the enthusiastic manner in which it was accepted has caused the enlarging of the original idea until at present the show bids fair to attract country wide attention.

Due to the fact that ninety per cent of the legitimate houses are closed the "Lay Off Show" is getting an attractive route at easy figures.

JACOBS ESTATE OVER $50,000

The executors of the estate left by Joseph Warren Jacobs, late secretary, treasurer, and a director and general manager of the Sam S. and Lee Shubert, Inc., and who was also an officer in seven other theatrical corporations, have for the time being, been called upon to pay an inheritance tax of $1,572 out of the estate.

Later when the value of the 750 shares of common stock of the Sam S. and Lee Shubert, Inc., is ascertained the executors will be called upon to pay an additional tax.

The net value of the estate left by Mr. Jacobs excluding the 750 shares of stock was appraised a few days ago at $48,577. Included were ten shares of Loew's Consolidated Enterprises, $1,000.

The will directed many bequests to charity organizations of money and jewelry.

Mr. Jacobs who for the last sixteen years was a Shubert official, died of pneumonia at the Hotel Albemarle, on February 5, 1919. He was born in Syracuse in 1862 and had been connected with many theatrical interests. He was a director of the Casino Theatre Company; treasurer of the Garrick Theatre Company; treasurer and director of the Lyric Theatre Company and several other theatrical enterprises.

CARROLL HOUSE TO COST $300,000

Earl Carroll's new theatre, to be erected on the southeast corner of Seventh avenue and Fiftieth street, will be built by the contracting firm of John McKeefrey Company. The theatre will seat 1,100 and will occupy two stories. Four stories will be made into offices. The building will cost $300,000, plans having been drawn by George Keister.

EXPOSITION INCORPORATED

The Brooklyn Manufacturers Industrial Exposition, which will give an exposition for ten days beginning Jan. 15, 1922, in the Twenty-third Regiment Armory, in Brooklyn, was incorporated last week. The names of the directors named in the application include all the presidents of the big business firms of the Borough of Brooklyn.

MAITLAND TO CLOSE

SAN FRANCISCO, June 14.—The Maitland Theatre will close its season of forty consecutive weeks June 18th, when A. E. Thomas' comedy, "Her Husband's Wife," will be the closing attraction.

THEATRE REFEREE APPOINTED

Former Supreme Court Justice Luce was appointed referee by Surrogate Cohalan last week to determine the facts in the litigation over the estate left by the late Colonel Weis, theatre owner and manager of houses in the South and Southwest. Surrogate Cohalan directed that the referee begin his investigation as soon as possible.

The litigation is the outcome of an accounting of the estate filed about seven weeks ago by the executors, Rebecca Weis, widow of the decedent, and David A. Weis, his son. The executors charged themselves with $7,521.56 and credited themselves with $3,048.56. They held a balance of $4,483 for further distribution, this sum being subject to deductions for their commissions and the expenses of the accounting. They also stated that unpaid creditors had filed with them claims amounting to $46,438.29.

Colonel Albert Weis died May 2, 1918, at the age of 77, leaving his estate to his widow and their eight children. A native of Germany, he served with the forces of the Confederacy during the Civil War and afterwards went into the dry goods and banking business in Galveston, Texas. About twenty years ago he moved to this city and soon thereafter established the American Theatrical Exchange, which he headed. Clarence Weis, his son, was in charge of the New York office of the exchange at 1476 Broadway until the death of his father.

"ABE MARTIN" GOING OUT

"Abe Martin," the musical comedy inspired by Kin Hubbard's newspaper character creations, and produced by Henry K. Burton and G. C. Mercer, will open its second season, for which plans are already under way, early in August. The book was written by Mr. Mercer with a musical score contributed by Felix Rice.

Carleton Guy, who created the role of the whimsical "Abe," will again head the company, in which will also be seen Fitch B. Cooper, Marita Rogers, the dancer, and others. Rehearsals will start in July.

HIP TO STAGE NEW SHOW

The Hippodrome annual production will be started within the next two weeks, according to report. Although the new production may not be of the same type as previous shows, nevertheless the management will not abandon its annual show.

PASSPORT TRIAL MOTION DENIED

William L. Passport, the former European representative of the Orpheum Circuit who is suing Martin Beck and the Orpheum Theatres and Realty Company, Inc., for $300,000 damages in an alleged breach of contract action, was denied the motion made in the Supreme Court last week to have the trial of the case come up this month.

Passport, through his attorney, William J. Walker, stated that he had arrived in this country the previous Saturday from Berlin, Germany, coming here specially in the hope that this case would be tried and disposed of as early as possible, and that the case could be tried in less than two hours "for the reason that the contract of employment upon which this suit is based is partly written and partly oral, and plaintiff will prove his employment and his discharge and damages by calling two witnesses."

In opposition to the motion, Charles H. Studin, attorney for Martin Beck and the Orpheum Circuit, stated "that the trial of this case will probably consume a week," as the defendant "will call at least six witnesses in his own behalf and will introduce many writings."

Passport, according to the affidavits in opposition, "delayed almost six years before commencing his action and it is apparent that no injury can come to him if the trial of this case is allowed to take its regular course upon the calendar."

Justice John V. McAvoy, who heard the arguments, denied the motion.

"YE LIBERTY" LEASED

SAN FRANCISCO, June 14.—The Ye Liberty Theatre, Oakland, which was recently called "The MacArthur," has been leased to the same syndicate that has secured the Curran Theatre and will be one of the nine theatres in a chain to present high-class stock companies. Theatrical gossip says it is Tom Wilkes who will furnish the companies, as he has been very successful in this line, having interests in companies in Portland, Seattle, Salt Lake and Los Angeles and also sent several companies over the Western circuit.

"PAN FOLLIES" OPENS

SICRAMENTO, Cal., June 6.—Bob Allbright's Musical Comedy Company opened for the Summer season on Saturday, June 4th, at the People's Theatre. The show is called "The Pantages Broadway Follies." The entire company came direct from the Pantages Theatre in Los Angeles. The policy will be two changes a week and a feature picture will be included in the program. Popular prices are charged.

"NEIGHBORS" OPENS JUNE 20

"Neighbors," a new play by Philip Bartholomew and Emmett Nitray, which is being produced by John Cort, will open at the Apollo, Atlantic City, on June 20. The cast includes Hyman Adler, Donald Gallagher, Helen Menken, Laura Arnold, William Williams, Amy Ongley, Milton Baron and Edward O'Connell. After playing Atlantic City, the show will go to Long Branch and then to Asbury Park.

GILLMORE IN DENVER

Frank Gillmore, executive secretary of the Actors' Equity Association, is in Denver at the annual convention of the American Federation of Labor, where he represents the Associated Actors and Artists of America, the international body with which all theatrical organizations are affiliated.

JO. PAIGE SMITH NOT ILL

The return of Patsy Smith to the booking office of Jo. Paige Smith doubtless caused the circulation of the rumor that Mr. Smith was ill. This is not correct. The booking agent is in fine health and attending to business as usual.

KAJIYAMA FILES COMPLAINT

Tameo Kajiyama has filed a complaint in the N. V. A. against another performer who, according to Kajiyama, has infringed on the best parts of his act. Kajiyama has been doing his act for over thirteen years.

CLAIMS CONTRACT IS ENDED

With the closing of "Love Birds" at the Apollo Theatre last Saturday, Pat Rooney, the star and moving spirit of the show, served notice on Wilner & Romberg, Inc., the producers of the show, that he considered his contract with them for next season terminated, due to the fact that they owe him approximately $5,500 back salary. Hess & Kahn are Rooney's attorneys in the matter.

The show is booked for a tour during the coming season, and if Rooney does not go out with it. Wilner & Romberg may be unable to recoup their losses. The production cost in the neighborhood of $60,000, and is believed to have lost considerable money on the road before it came into New York.

Joe Le Blang, the ticket agent, last week was granted a judgment of $3,000 against Wilner & Romberg in the Supreme Court. Le Blang had indorsed a note for that amount loaned to Wilner & Romberg by L. Lawrence Weber, but the producers did not take it up.

A judgment for $500 was also granted to Hassard Short against Wilner & Romberg in the Third District Municipal Court. Short alleged that he had been engaged to stage "Three Kisses" for them, and worked four weeks at a salary of $500 a week, but received payment for only three weeks. After rehearsing, "Three Kisses" was withdrawn and was not produced.

The members of the cast of "Love Birds" have not as yet been paid all their salaries for the week ending May 28. From that time on Rooney agreed to guarantee the salaries of the Equity members, and did so for the past two weeks, thereby cutting down his own salary, and also more besides, to make up the deficit due to the poor receipts.

NEW BLUE LAW BILL

A bill has been introduced into the Senate with the expressed intent of mitigating the blue laws in the District of Columbia through its passage, but if it were passed, Senator Myers' (of Montana) bill would impose drastic blue law provisions. The bill would prohibit the opening of theatres, moving picture houses, baseball games, and other amusements, and also all unessential industries from operating on Sundays.

Senator Myers in his introduction to the bill states that he has drafted the measure to offset the passage of more stringent legislation, as there are several bills now pending in Congress which would shut up everything in the District of Columbia on Sundays. Opponents of blue law legislation, however, see in this bill the entering wedge for a country-wide Sunday closing movement. They argue that Washington is the legislative centre of the country, and that if the bill forcing Sunday closing is passed in Washington, this will be held out as a national precedent.

MISS TAYLOR TAKES OVER "PEG"

CHICAGO, Ill., June 13.—Laurette Taylor this week has taken over the entire production of "Peg o' My Heart" as well as Powers Theatre in an effort to show A. L. Erlanger and Harry J. Powers that the production is making money. Erlanger is reported to have ordered the production closed, due to the fact that not enough was being realized in a financial way. Miss Taylor became peeved and informed Mr. Erlanger that the production was making money and that she would prove it. Therefore arrangements were made for Miss Taylor to take over the house and the play.

DIXEY LOSES NOTE SUIT

Henry E. Dixey lost a suit for $600 in the Nassau County Court last week, on a note that Charles N. Wysong of Port Washington, former District Attorney of Nassau County, sued on.

The note, which was orginally for $700, was given by Dixey May 6, 1919, but Wysong allowed Dixey $100 for some miniatures.

Dixey told Judge L. J. Smith that he was not sure he had signed the note, but the judge directed a verdict for the plaintiff.

COPYRIGHT SUIT TO BE TAKEN TO HIGHEST COURT FOR DECISION

"Broken Doll" Title Suit to Set Precedent as to Legal Rights of Copyright Owners—Authors' League to Ask for New Legislation

Copyright law of great importance will undoubtedly be made through the trial of the action recently instituted by the International Film Service Company, Inc., one of the Hearst organizations, against the Associated Producers, Inc., motion picture producers, on the ground that the title of a new picture to be released by the latter, "The Broken Doll," infringed on a story with the same name which was the property of the Hearst concern. Nathan Burkan, the well known attorney, is conducting the suit for the International Film Service.

The first battle in the action was held last week in the Federal District Court of the Southern District on the application made by Attorney Burkan for a temporary injunction restraining the Associated Producers from using the title "The Broken Doll" until final judgment was entered. This was denied by Judge Learned Hand, but the Associated Producers, Inc., were ordered to put up a $25,000 bond to insure the plaintiff in case of judgment against the Associated Producers, and the latter were ordered to allow access to all books and figures pertaining to the financial returns of the picture.

Judge Hand, however, gave as his opinion that "there was direct competition between pictures and stories, providing the titles of the stories had some secondary significance, and if the title of same were well known." This statement, asserted Attorney Louis D. Frolich, of Nathan Burkan's office, will have great bearing on the case.

The story "The Broken Doll" was the work of Bruno Lessing and appeared in the *Cosmopolitan Magazine* in December, 1906. The court held that inasmuch as the story had been published fifteen years ago, the title of the picture did not injure the story.

The Associated Producers, Inc., adopted the story of their film from the story which appeared in the *Saturday Evening Post* under the title of "Johnny Cucabod."

"The copyright law does not give much protection to titles, as it is at present interpreted," said Attorney Frolich. "Motion picture producers and producers of stage plays rely for their actions in using titles previously used by authors of stories upon the decision of the United States Supreme Court in the case of Street & Smith, the publishers, against the Atlas Film Company. This latter case was brought to restrain the Atlas Film Company from using the title "Nick Carter" in a picture. The court held in this matter that there was no competition between motion pictures and a series of periodicals, the form in which Street and Street were publishing the Nick Carter detective stories.

"We expect to take this case of ours up to the highest courts in the country if necessary, and believe that this case of the title 'The Broken Doll' will be fixed as a precedent."

The Authors' League of America and other writers' organizations are expected to make a concerted effort this fall to fight for a revision of the present copyright laws, which they believe are wholly inadequate in safeguarding for the publisher or author the title of a novel or short story.

CURRAN THEATRE LEASED

SAN FRANCISCO, June 10.—The Curran Theatre, recently leased by L. R. Lurie from the Madison Realty Company, has been sub-leased to a San Francisco syndicate. The Curran, which is to be renamed the Metropolitan, will be the leading house of a new circuit of nine theatres recently organized on the Coast. A. C. Blumenthal & Co., who acted as agent for both parties in the transaction, stated that the sub-lease will involve over a million dollars in gross rentals and will cover a period of eighteen years. Calvin Helig of Portland is reported to be interested in the syndicate.

The new company will take possession of the Curran on September 1st and will immediately begin to reconstruct and modernize the entire building, at an estimated cost of about $50,000. The entire front and all entrances and stairways leading to the gallery will be reconstructed and the interior redecorated. The new company will also make arrangements to light up the entire block from Market to Powell streets and will have the theatre floodlighted.

The Curran Theatre has been the home for the Shubert, Morosco, A. H. Woods, and other attractions. It is considered one of the best located houses in the West.

BOUCK WHITE'S WIFE FOR FILMS

POUGHKEEPSIE, N. Y., June 13.—Andree Emilie Simon White, wife of Bouck White, has had several offers to appear in motion pictures and will probably be seen as a film star in the near future.

Her attorney in her action for separation, Bernard F. Cecire, admits that she has had pictures taken to test whether she screened well or not.

PICTURE HOUSE FOR NEGROES

The S. W. S. Amusement Company have taken over the new theatre at the corner of 142d street and Lenox avenue for pictures. They have a twenty-one year lease. It will be devoted exclusively to negroes. J. Fred Stube is the president of the company.

FLAMMER SETTLES HALF

Gerald Bacon, the manager and part owner of "Princess Virtue," the show which spent a short visit recently at the Central Theatre, and against whom many claims for salary are made by the Actors' Equity Association for salaries due a number of its members, has departed for Australia, it is reported.

Edward J. Flammer, the principal backer of the show and a broker and former actor, has settled with Equity for one-half of the claims, as arranged by the A. E. A. officials. Flammer, who entered the cast of the piece on its last day, is held in the highest esteem by all of the actors in "Princess Virtue."

The total claims of unpaid actors, including the amount paid by Flammer, is around $7,500. It is reported that the Shuberts offered to take over the show the night it was decided to close it and allow Bacon to retain a share in it, but he refused.

ACTORS SUE BAKER-PRODUCER

Morris Wittman, the former bake shop proprietor and author and producer of the short-lived "Sacrifice," that opened at the Greenwich Theatre on May 4, and closed the following day, is the defendant in two suits that were started last week by two members of the company, George McManus and Royal Thayer. McManus is suing for $260, which represents the amount due him for the four weeks' pay that was guaranteed by contract, and Thayer is suing for $240 for the same reason.

The suits, which were commenced through the Actors' Equity Association, are noticed for trial for June 10 in the Third District Municipal Court.

SOMERVILLE STOCK CLOSES

BOSTON, June 5.—The Somerville Theatre Players close their season June 13, at the Somerville Theatre with "Hello Bill." They will reopen their regular stock season in August. The company is headed by Arthur Vinton and Anne Bronaugh.

The supplementary season begins June 13.

BIG LEGACY FOR ANN MURDOCK

The will of Alf Hayman, which was filed for probate on Monday, leaves the great part of the late theatrical manager's estate to Ann Murdock, the actress whose real name is Irene Coleman. Miss Murdock is also named as executor, acting with the Bankers' Trust Company.

The will, which is dated August 2, 1918, leaves $5,000 for the purchase of a burial plot and the erection of a monument to his memory; $10,000 to Mrs. Teresa Coleman, of Fifth avenue; $10,000 to Corinne Bauman, a niece; $5,000 to Albert Lyons; $1,000 to Peter Mason and the same amount to John Hyland. The latter three are employed by Charles Frohman, Inc., for which firm Mr. Hayman was general manager up to the time of his death.

The will directs that the residue of the estate be placed in trust and the income paid to Ann Murdock during her life and on her death $10,000 of the principal be paid to the Actors' Fund and the remainder of the residue distributed equally between the Montefiore Home, St. Joseph's Home for the Aged, Mount Sinai Hospital and the Catholic Institute for the Blind. However, by a codicil added to the will on June 2, 1920, the disposition of the residue after Miss Murdock's death is changed, and the provision for the cancellation of the debts due him also. This codicil, which also revokes the appointment of Attorneys William R. Rose and Benjamin G. Paskus as executors and names Miss Murdock and the Bankers' Trust Company in their stead, gives Miss Murdock the right to dispose of the residue by will at her death, revoking the provisions made for the four charitable institutions.

DON'T UNDERSTAND NEW CO.

SYRACUSE, June 13.—The recent incorporation of the Audrey Munson Producing Company, Inc., of Rochester, N. Y., with a capitalization of $100,000, was done without the famous model's authority, according to the statement she made last week at her home here.

The articles of incorporation name Attorney Joseph A. Kirby and E. A. Westcott of Rochester, and H. R. Northrup of Syracuse as directors.

Miss Munson, while stating that negotiations for the new concern have been under way, and several conferences held, she never signed any documents giving the company the right of her services. She claims that the papers that were to be signed are in the keeping of the Cayuga County District Attorney.

She was to be the corporation's president, continued Miss Munson, and Westcott and Northrup were to have the other offices. Miss Munson's counsel, she said, advised her that there be another party added to be selected by her. Miss Munson asserted that this condition had never been met, and that she had written to the incorporators asking for an explanation.

PLAYERS TOUR IN CARS

BOSTON, June 14.—Radcliffe graduates will tour the north and south shore this summer in automobiles, giving a repertoire of two short plays whenever and wherever they stop, for the benefit of the Radcliffe endowment fund. Under the name of the "Radcliffe Players" these young women will set up stage in any summer colony desiring their entertainment, and present either Ian Hay's "Crimson Cocoanut" or some other short play yet to be decided upon.

The five ambitious players will travel in a flivver, with costumes in a big portmanteau strapped on the side of the car, and their smaller properties on top of their barnstorming conveyance.

"PAGE MISS VENUS" COMING

Lewis Allen Browne and Adelaide French, authors of "Please Get Married," are writing a musical play entitled "Page Miss Venus" from the novel "The Hundred Per Cent Girl."

Leon De Costa is writing the lyrics and the score.

The play will be unique in that it will have a cast of only six, and a chorus of eight.

3 NEW HOUSES FOR THE BRONX

Three new theatres will be erected in the Bronx, to be ready next season, as a result of deals effected last week. Isidor Benenson is erecting two of these, and Rudolph Simon the other.

Benenson's first theatre is to be built on Claremont Parkway, between Washington and Bathgate Avenues, and will occupy a site 100 by 110 feet. This will be a motion picture house.

The other house to be erected by Benenson will be on the east side of the Southern Boulevard, between Freeman and Home Streets, on a plot 100 by 135 feet. The house, when completed, will seat 1,500, and will play a policy of vaudeville and motion pictures. This theatre will be three blocks away from Loew's Boulevard.

Rudolph Simon has acquired for his theatre, from the Central Union Trust Company, and Frederick Johnson, as trustees of the Estate of George F. Johnson, the property having a frontage of 238 feet on the south side of Westchester Avenue, and 125 feet on 162nd Street. On this he will erect a store building and theatre, the latter to seat 2,200. The policy of the theatre has not been decided. The property is adjoining to the Prospect Avenue subway station. It is, incidentally, eight blocks from Loew's Boulevard Theatre, and directly opposite the Empire Theatre, which is a motion picture house.

SETTLES LOST CHECK CLAIM

Frank A. Keeney, vaudeville manager, last week effected a settlement with the Peoples' Trust Company, which had commenced action against him for payment on a check for $2,000, which Keeney claimed had been stolen out of his safe and indorsed by an unknown person. The settlement was made through Keeney's attorney, Harry S. Hechheimer.

The blank check, which had been signed by Keeney, was stolen out of his safe some time ago, and the latter stopped payment on it. The check, however, had been deposited and already drawn upon by a Dr. A. W. Kalfour, of Brooklyn, who stated that he had received it in payment of a bill from a George Cahill, to whose name the check was made out and indorsed.

UNION SQUARE TO BE SOLD

The Union Square Theatre, where B. F. Kahn has been presenting stock burlesque, but which for many years was a Keith vaudeville house, in fact the first vaudeville theatre owned by the Keith people in New York, will be sold at auction on June 28. The theatre is included in a sale with the Hotel Churchill, next door. The property is being sold in partition for the estates of Courtlandt Palmer and Mary A. F. Draper.

"WATCH MY SMOKE" CLOSES

SAN FRANCISCO, Cal., June 6.—The "Watch My Smoke" company, which was booked for a tour through California, returned after one week of one-night stands, due to poor business. The balance of the bookings have been cancelled. It is reported that the members of the company have not received their salaries.

EMILY EARLE

Emily Earle, whose photograph is this week on the front cover of THE CLIPPER, is the leading woman with Jean Bedini's "Peek-a-Boo," playing the Columbia for a run. Miss Earle recently returned from a successful season in England, having appeared at the Ambassador Theatre in London with success in the "Latest Craze," a musical comedy hit. After this engagement Miss Earle was featured in two motion pictures of the Posner Film Producing Company called "What Would You Do?" and "Man and Woman."

She also appeared in vaudevile, touring the larger houses of the Stoll Tour, headlining all the bills.

Miss Earle returned to America last Spring, and was engaged immediately by Jean Bedini for "Peek-a-Boo," in which she has created a remarkable hit. She received most favorable press notices from not only the theatrical papers, but the dailies as well. She is an artist of unusual ability.

GEO. M. COHAN CLOSING OFFICE AND WINDING UP BUSINESS

All Employees Receive Notice and Preparations for the Turning Over of Theatre Holdings Is Now On— P. M. A. Wants Him Back

All speculation as to the extent of George M. Cohan's announced retirement from the producing field was settled on Monday when the entire office and managerial staff at the Cohan offices on Forty-fifth street were notified that their employment with Mr. Cohan would end two weeks from that day.

As the CLIPPER goes to press the members of the Producing Managers' Association are engaged in conference at which a formal request will undoubtedly be drawn up asking Mr. Cohan to re-join the Association, from which he resigned during the actors' strike in 1919. If Cohan should accept the official invitation to join the P. M. A. his differences with the Equity will automatically end, as the contract between the P. M. A. and the A. E. A. has until 1924 to run.

Cohan, however, has declared that he will not join the P. M. A.

Whether all Cohan's plays for next season will go with him in his retirement is a question still not definitely answerable. He has stated that none of the plays will be seen next season, but at the offices of A. L. Erlanger, who has a number of Cohan's shows booked for tour next season, it was said that no cancellations of the bookings had as yet been received.

"Mary," "The Tavern," and "The Meanest Man in the World" are booked for long tours for next season at the Erlanger offices. These three plays, in the light of Cohan's usual success and the strong drawing power of his attractions on the road are conservatively estimated to be worth $250,000 to Cohan if sent out. If he decides to keep them in the storage-house he will be simply waving that large amount aside.

Negotiations are now reported to be under way for the sale of Cohan's interest in the Geo. M. Cohan Theatre. Cohan also holds a twenty-one-year lease on the Grand Opera House in Chicago, which he is also arranging to part with. This lease is of great value, as it carries with it the agreement that a new theatre will be built on the site within two years by the owners.

Cohan also has his new musical hit "The O'Brien Girl" which is now playing in Boston. This play, which is doing splendid business, is to be brought to the Geo. M. Cohan Theatre this Fall, and it will be managed through the offices of Cohan's attorneys, O'Brien, Malevinsky and Driscoll. Cohan had previously planned to send out four other "O'Brien Girl" companies during the coming season.

Mr. Cohan's extensive offices on West Forty-fifth street will be rented out and he will go away on a long vacation as soon as the details of his retirement are arranged.

CHICAGO HOUSES CLOSE

CHICAGO, Ill., June 13.—The first string of Chicago theatres closed this week, due to bad business and torrid weather. Charlotte Greenwood, in "Linger, Longer Letty," departed on Sunday night, and "The Sweetheart Shop," a former local success, opened Monday night for a summer run.

"Bab" at the Blackstone, "Mary" at the Colonial, and "The Meanest Man in the World" at the Grand Opera House, have all closed and the theatres will remain dark until late in August.

The Palace Music Hall closed Sunday night and announces that it will reopen on August 15, with Orpheum attractions. Col. William Roche, manager of the Palace Music Hall, left immediately for a vacation and will return in four weeks to take over the management of the Majestic Theatre while William Tisdale is vacationing.

"GERTIE'S GARTER" COMING IN

"Gertie's Garter" will be brought into New York within the next few weeks by A. H. Woods, regardless of the fact that it has been panned wherever it has been shown.

In Cleveland, where it showed last week, the show played to only $2,500 on the whole week.

The show has been mercilessly panned in Chicago on account of its risque tone, but it is probably Woods' belief that for the same reason it will be a sell-out in New York.

CIRCUS MAN ARRESTED

SYRACUSE, N. Y., June 12—Charged with non-support by his wife, William Schmidt, also known as William Pertill, a gatekeeper for the Ringling Brothers circus, was arrested here last Saturday afternoon at the circus grounds on a warrant issued in New York. He will be taken to New York for trial on his wife's charge.

HAMMERSTEIN TO DO "I'M CURED"

A new play entitled "I'm Cured" will be produced by Arthur Hammerstein next season.

The piece is the joint effort of Oscar Hammerstein the second and Herbert Stodhardt.

CENTRAL MGRS. ASSOC. TO MEET

CHICAGO, Ill., June 13.—The fourth annual meeting of the Central Managers Association will be held at the Hotel Sherman in Chicago, Tuesday and Wednesday, June 28 and 29.

President John Himmelein of Sandusky, Ohio, will preside; there will be a discussion of matters in which the various managers are directly concerned, and matters of vital importance to every one-night-stand theatre will be passed upon.

The executive committee consists of John Himmelein, Sandusky Theatre, Sandusky, Ohio, Ford Anderson, Wilmer and Vincent Theatre Co., Henry Sommers, Knickerbocker Theatre, New York, W. D. Fitzgerald, Lyric Theatre, Allentown, Pa., O. S. Hathaway, Stratton Theatre, Middletown, New York, I. C. Mishler, Mishler Theatre, Altoona, Pa., W. S. Butterfield, Battle Creek, Michigan and Nathan Appell, Orpheum Theatre, York, Pa.

STAGE HANDS ELECT OFFICERS

The annual election of officers of the Theatrical Protective Union, No. 1, which is the local stage hands' union, held on Sunday at its headquarters at 307 West Fifty-fourth street, resulted in the re-election of all the officers except one trustee.

The officials re-elected were: President, Harry L. Abbott; vice-president, Frank Stein; secretary, J. C. McDowell; treasurer, E. H. Convey; sergeant-at-arms, J. P. Tracy; trustees, Joseph Magnolia, chairman of the board, and William Reilly. Gus Durkin, the newly elected officer, assumes the third trusteeship.

The same business managers were also re-elected. They are William E. Monroe and Harry Dignam.

LONG RUN FOR STOCK CO.

SYRACUSE, N. Y., June 13.—The Knickerbocker Players at the Empire Theatre will continue their stock season through the Summer and Fall seasons, it was announced today by Manager Howard Rumsey. Among the plays announced for future production are "La, La, Lucile," "Scandal," "Tiger Rose," "The Man Who Came Back," "The Sign on the Door," "Call the Doctor," and others.

CHORUS GIRLS RECOVER JEWELS

ATLANTIC CITY, June 14—"Toots" Brice and Hazel Frisby came here from New York Saturday afternoon and testified against William Fonner, of No. 24 Haddon avenue, whose home is in Chicago, and John Bergen, 24, a roommate of Fonners, hailing from New York, who are accused of breaking into their room at a Tennessee avenue hotel and stealing furs and jewelry valued at $2,000. Both men were held in $300 bail by Magistrate Paxon, before whom the hearing took place. Mrs. Rose O'Brien, Mildred Kohn and Loretta Fonner wife of one of the prisoners were held in $30 bail each as material witnesses.

The robbery is alleged to have taken place on June 2, when Miss Brice and Miss Frisby, in this city with Eddie Cantor's "Midnight Rounders," found when they returned to their hotel that burglars had looted their trunks and carried away their belongings. They immediately reported it to Captain of Detectives Malseed who assigned several detectives to the case with the result that the thieves were taken into custody, but not before the baggage of the entire company which was about to leave, was searched on the porch of the hotel. The hotel porch resembled a costumer's store as the belongings of the chorus men and women were laid out. The only suspicious thing found was a quart bottle filled with an amber colored liquid, which was replaced to the relief of an anxious actor.

The two actresses easily identified their stolen property as Attorney Harcourt conducted the examination of witnesses. Miss Brice identified among other things a La Valliere of platinum set with diamonds, a magnificent fur cape, costly gowns, a kodak and ivory dressing set.

EQUITY HANDLING FAY CLAIMS

Settlement of the claims of Equity members for salaries due them for rehearsing in "Frank Fay's Fables," which dropped out of the field after seven weeks' rehearsing, has not as yet been arranged. Fay, it is reported, was told by A. E. A. officials that he must name the persons responsible for the production by Thursday of this week.

Should this information not be forthcoming Equity may look to Fay for settlement of the claims, a number of which have already been filed. According to the Equity contract, two weeks' salary must be paid the cast after five weeks' rehearsing, and the same amount after the chorus rehearses four weeks, if the show does not go out.

"GOLD" CLOSES

Eugene O'Neill's new play, "Gold," with Willard Mack in the leading role, closed on Saturday night, ten days after it opened, at the Frazee theatre. It was produced by John D. Williams.

DAVE ROTH
IN VERSATILE IMPRESSIONS

who is scoring a great success at present with Geo. White, Pat Rooney, Zimbalist and Paderewski imitations.
June 13—Keith's, Philadelphia.
June 20—Keith's, Washington.

"THE HOT HEADS" THRILLS

ATLANTIC CITY, June 11.—Although it possesses thrilling and dramatic situations, "The Hotheads" fails to attain the high quality as a theatrical production that is the promise of Will N. Harben's novel. Only the acting of several of the performers in the cast takes the play out of the class of meagre mediocrities.

"The Hotheads" impresses the auditor with its incongruities and its stiffness, and the action of the play is of such obvious insincerity that the general effect of this melodrama is completely marred. Its scenic effects—it abounds in spooky midnight conferences, thrilling chases, gun duels, a raid on the jail, and other such incidents as we Northerners usually associate with the Ku Klux and Southern lynchings—its scenic effects, to repeat, are generally good, though in one or two places they are reminiscent of the staging of a third rate melodramatic production.

The cast of "The Hotheads" is headed by Forrest Winant and Alberta Burton, who portray their characters creditably, but the highlights of the performance are contributed by some of the lesser characters. Caroline Newcomb, as Mam' Linda after whom the novel was named, presents an excellent character study of the old mammy whose son is in danger of lynching for a murder recently committed in the neighborhood. Raymond Hackett, as Pete the son of the old mammy, gives a stirring portrayal of the accused young negro.

The story of the play tells of a young lawyer who prefers to sacrifice his career in the service of justice rather than act contrary to his ideals. This young lawyer has inherited from his grandfather—an old Southern gentleman—a large plantation and an affection for the colored people of the South. His grandfather has also imbued him with the determination to obtain justice for the colored folk.

A white man of the town in which the story is placed, whose brutal treatment of the negroes has gained him notoriety, is found murdered. Immediately the finger of suspicion is turned toward young Pete, son of Mam' Linda, because that young negro had once threatened the murdered man.

The fever for lynching the murderer seizes the mountaineers and the prominent white residents of the town, who set out to find Pete in order to carry out their purpose. The town is then in the midst of a great political battle in which Dwight, the young lawyer, is one of the principal contenders.

Dwight realizes that his political career will be shot to pieces if he opposes the will of the mob, but he resolutely determines to set aside his own desire for political success and to defend Pete, whom he believes to be innocent. How he accomplishes this with credit to himself and the fair name of his state by producing the real murderer at the psychological moment is the story of this thrilling melodrama.

Despite its many inconsistencies and the hitches usually found in an untried play, "The Hotheads" has many good qualities that should not be overlooked. With skillful rewriting which would eliminate the faults revealed by the opening performance, "The Hotheads" should qualify for a successful Broadway run.

CAN'T RENT STUDIO

Clara Hamon, who was acquitted recently of the murder of Jake Hamon, the Oklahoma millionaire, is in Los Angeles making arrangements to commence work on her motion picture.

Miss Hamon has plenty of financial backing but is said to be unable to rent a studio in which to shoot the story of her life.

WOODS TO DO "THE RECKONING"

One of the early productions of the coming season will be "The Reckoning," by Marjorie Chase, which A. H. Woods had tried out by a stock company in Union Hill last week. The play tells the story of a wife who gives herself to another man in order to help her sick husband to go West for the improvement of his health.

VAUDEVILLE

MANY ACTS GET ORPHEUM ROUTES

WILL OPEN IN AUGUST

Acts which have been recently routed over the Orpheum circuit for next season include Martha Pryor, Barbette, Grace Nelson, Harry Conley and Co., Vera Gordon and Co., Max Haynes, Bronson and Baldwin, Anderson and Graves, Booth and Nina, Lydell and Macey, Roye and Rudac, Mattie Lee Lippard, Claudius and Scarlett, Dooley and Storey, Dugan and Raymond, Jack Rose, Bowers, Walter and Crocker, Gautier's Toy Shop, Kitty Doner and Co., Clark and Arcaro, The Gellis, Mary Haynes and Co., Kara, Helen Keller, Rockwell and Fox, Santos and Hayes Revue, Tarzan and the Corinne Tilton Revue.

These acts have been scheduled to open in August.

$750,000 THEATRE FOR BROOKLYN

Plans for the erection of a theatre at Bedford avenue and Lincoln place, Brooklyn, have been filed by Levy Brothers, builders of the Fifth Avenue, the Ridgewood, the Borough Park and the Bedford Theatres, all in Brooklyn. Thomas W. Lamb, the architect, has made plans for a house with a seating capacity of 3,400 and a stage large enough for the production of regular plays, to be built at a cost exceeding $750,000. The theatre will be devoted to vaudeville and motion pictures.

WM. PENN THEATRE CLOSES

PHILADELPHIA, June 12.—The William Penn Theatre, West Philadelphia's popular vaudeville and picture house, closed its doors for the summer last Saturday after having had one of its most profitable seasons. While the house is dark, it will be refurnished and redecorated in accordance with plans made by Manager Metzel for making it more comfortable and more attractive for its patrons. The house will reopen during the latter part of August.

"JERRY" CUT DOWN FOR SKETCH

Anna Held, Jr., is rehearsing in the one-act version of Katherine Cushing's four-act play "Jerry," which was originally produced by the Frohmans. The act is being produced by Albert Cowels, and will be under the management of Joseph Hart. There are five others in the cast who have not been definitely assigned as yet.

CLARKE REORGANIZES REVUE

Irving Clarke has re-organized his revue, "A Japanese Honeymoon," and will open at Proctor's 125th Street, June 13. He will be assisted by Eddie Lloyd, Ida Bernard, and a chorus including Irene Daley, Gertrude Sandler, Tessie Fletcher, Jackie Hart, Bobbie King, and Babe Smith.

WOODLAWN REVUE CLOSES

CHICAGO, Ill., June 13.—The Woodlawn Revue has been discontinued for the summer and a vaudeville bill of six acts will be booked during the hot wave. Morris S. Silver, of the W. V. M. A., is handling the vaudeville bookings for the southside cabaret.

BEE PALMER IN CABARET

Bee Palmer is returning to cabaret work, for the first time in several years, on June 21. She will open a double engagement that evening at the Cafe De Paris and the Little Club.

NEW ACTS

Herman Becker is producing a new act, directed by Harry Weber, which is to be called "Night School on Broadway." Words and music are by Stern, Marks and Haymond.

Carleton Hoagland and Harry Carrol are putting on a musical act, entitled "They're Off," which opens at the Flatbush this week. The act is in two scenes and has a cast of fifteen.

Salvo and Gertrude open soon in a new dancing act, with Joseph Pucci as pianist.

Charles LeMaire is producing a new singing and dancing act which will open at a Staten Island house next week. The cast includes Messrs. Verga, Melanery, Gormley, Hicks and Houser. Florence Houser will head a cast of eight dancing girls.

Jane and Miller are rehearsing their act "Dance Steps of the Moment," in which they will open at Proctor's 58th Street the last half of next week.

Stern, Marks and Haymond have written new acts for Green and Myra, Fern Rogers, the pianist, formerly with Harry Carrol's show; the Goslyn Twins, a singing and dancing act, and for Jack Waldron and Thelma Carlton.

The Lorraine Sisters are rehearsing a new dancing act, in which they will be assisted by Jack Neff at the piano. They will open on the Orpheum Circuit in the near future.

"The Magic Fan" is the title of a new act which is being produced by M. Goldin, with a cast of eight people. The book was written by Walter L. Rosemont and James Madison, with music by Rosemont.

MORRISON'S SEASON OPENS

Morrison's Theatre, on the Boardwalk at Rockaway Beach, started its season on Saturday, June 11, with a seven-act bill, which played the house for two days. The house will be opened only on Saturdays and Sundays, playing vaudeville acts, until the week of July 4, when it will begin its regular Summer season of full weeks.

The house is being booked this year through Lawrence Goldie's office. The bill on Saturday and Sunday consisted of Yip Yip Yaphankers, Betty Bond, Irving and Jack Kaufman, Cecil Lean and Cleo Mayfield, Emma Haig and Richard Keene, Ray Raymond and the Fooshee Sisters, with Nell Woods' Melody Charmers.

ACTORS LOST IN FLOODS

CHICAGO, Ill., June 13.—J. H. Griffin and Sis known in the profession as McCormack and Sister, are reported to have been drowned in the floods at Pueblo. All effort to locate them in the troubled zone has failed. They were known to be playing Pueblo and disappeared after the flood occurred.

EDDIE DARLING BACK

Eddie Darling returned from his trip to Europe last Friday, on the *Aquitania*. Darling has recovered from his recent illness and expects to start work shortly, resuming his duties as general booking manager of the Keith Vaudeville Exchange.

SAMUELS RETURNING IN AUGUST

I. R. Samuels, who was taken ill several months ago, and was compelled to leave the Keith booking office, will return to his desk on August 1. Danny Simmons has been booking his houses during his absence, with the assistance of Leo Morrison.

BROWN BROS. FOR VAUDEVILLE

The Six Brown Brothers, who appeared at the Globe Theatre with the Fred Stone show, "Tip Top," have been routed over the Keith time and will make their appearance at the Palace Theatre, June 20.

VAUDE. HOUSES CLOSING FOR SUMMER

BUSINESS SLUMP COUNTRYWIDE

Vaudeville is fast drifting into its worst Summer and the approaching hot season will see the smallest number of vaudeville houses open in the history of the business. Last Summer almost all the houses in the country remained open through the Summer despite the hot weather. But now vaudeville, like the rest of the show business, is reflecting the slump in general business conditions, and houses are closing down everywhere. Even many of those theatres which, in Summer time, did capacity business are shutting up.

Not only are the small time theatres feeling the drop in receipts, but some of the popular big time houses are closing down too.

One Keith house in New York, the Colonial, has already closed for the season, last week being its last until September. Two more are scheduled for closings, these being the Boro Park, which was opened late this season, and the Flatbush. The Flatbush, which is a full-week house, will close on June 26, and the week of June 27 will be the last one for this season of the Boro Park, which is a split-week house. Both of these houses are in Brooklyn, and are booked by Danny Simmons.

Six Loew houses have already been slated for closings for the summer, and of these six, five have already closed. These are the State Theatre in Indianapolis, which closed May 29; Loew's Theatre, in Walla Walla, on May 28, and on last Saturday, June 11, the Uptown Theatre, in Toronto, the Garrick in St. Louis, and the Colonial in Detroit, closed. The Empire Theatre in Fall River has been scheduled for summer closing on June 25. This is said to be the first season in which Loew has closed any houses for the summer. All are vaudeville houses booked on a split-week policy.

Fox's Albemarle Theatre, the newest theatre on the Fox circuit which opened during the past season, is also expected to close in two weeks. The house has been and is playing five acts of vaudeville and a feature picture each half of the week. This will be the first time that Fox has ever closed a house during the Summer season. The Albemarle is within two blocks' walk of the Flatbush Theatre.

TED LEWIS HAS FEMALE BAND

Ted Lewis will present, either in vaudeville or a production, a female jazz orchestra of eight pieces the latter part of the month. He is also arranging for the band to make records for the Columbia Phonograph Company. The combination is conceded to be the best of its kind and was recruited from all parts of the Union by Al Herman. Grace and Ruth Brewer are in the cast, one well known as a trombone player and the other as an artist of the saxophone.

COMPLAINTS AGAINST "SUN-KIST"

Two bits in the Fanchon and Marco Revue, "Sun-kist," at the Globe, have been made subjects of complaint by vaudeville performers in the National Vaudeville Artists' Club. The first of these is that of Billy Hart against Nelson and Chain. Hart alleges that the team is infringing on his burlesque mind-reading bit.

Jack Wilson complains against Fanchon and Marco for the use of his camera scene in the show, which is being done in the revue by Nelson and Chain and Arthur West.

NEW OPENINGS ANNOUNCED

The new B. S. Moss' Franklin Theatre, at Prospect Avenue and 161st Street in the Bronx, will be formally opened on Labor Day, September 5. The house is built on the style of the Coliseum and seats 3,500. A twenty-five-piece orchestra will be seen at the house.

The theatre will play six vaudeville acts and a feature picture, on a split-week policy. Danny Simmons will book the house.

The Riveria, at St. John's Place in Brooklyn, which was recently acquired by the Keith interests, will also be opened in the fall under the same policy as that of the Franklin. This house will also be booked through Danny Simmons. It seats 2,500, and is now being redecorated, and a stage is being built into the house. It was originally a Paramount motion picture theatre.

KENNEDY WINS TOURNAMENT

Jack Kennedy came out victorious in the N. V. A. Golf Tournament, held between actors and agents, last week on the Garden City Country Club's links. He was awarded the E. F. Albee Trophy, which was the prize for the winner in the first division.

Other prize winners were, Second Division, Ruben Demarest, won the Orpheum Circuit's trophy; third division, Tom Dingle, awarded the B. S. Moss trophy. Sarah Padden was the winner of the Ladies' Prize, Class A, and was given to the E. Z. Poli cup.

N. V. A. COMPLAINTS

S. E. Merrill, of Dunlay and Merrill has filed complaint against Miss Hartman, of Wylie and Hartman, claiming that she is infringing on their act, in wearing overshoes on entering the stage.

Bert Goldberg, of the "Juvenile Follies of 1921," has complained against Harry Schulman and Jack Blue, alleging infringement on the title.

Dan Bruce, of Bruce and Duffett and Co., in an act called "Just A Husband," complains that Percival Noel and Company are using the act without permission.

ROSEMONT AND DUGAN PRODUCE

Walter L. Rosemont, composer of "Eyes of Budha," "The Little Cottage," "The Love Shop" and several other big vaudeville acts, and W. F. Dugan, author and actor, have opened offices at 54 West 50th Street, where they are producing and writing acts for vaudeville.

The new firm has two acts in rehearsal now, the first of which is a novelty musical turn featuring the McKinnon Sisters. The second is a musical comedy which is being tentatively called "There and Back," featuring William Dugan, Patricia Van Dyke, and Dubert Armstrong.

KEITH'S ATLANTIC CITY OPENS

ATLANTIC CITY, June 13.—Keith's Theatre, on the Garden Pier, will re-open for the summer season on Saturday, June 18. The following bill is being featured for the opening: Gus Edwards' Revue, Morris and Campbell, Harry J. Conley and Naomi Ray, Dolly Kay, Jim and Betty Morgan, Daly and Berlew, and Walter C. Kelly.

TRAIN WRECK DELAYS SHOW

NEW ORLEANS, June 11.—The opening matinee at the Orpheum theatre here was delayed last week until after four p. m., due to the late arrival of The Savages, Edna Dreon, Kennedy and Rooney, Bert Fitzgibbon and Van and Emerson who were in a train wreck on the way from Mobile.

"SOLOMON, JR.," FOR ENGLAND

"King Solomon, Jr.," which is now being done in vaudeville by Franklyn Ardell, will be seen in England next January, with Fred Du Prez featured in the cast.

VAUDEVILLE

PALACE

A very good bill which played well, with no waits or stalls, was opened by the Royal Gascoignes in a good, snappy juggling act that was a decided hit. We have reviewed the act in detail before.

Jack Joyce, the monopedic dancer with much personality, received a reception and went exceptionally well in the second spot, doing an encore in which he waltzed with a young girl, and after making one speech of thanks, was forced to make another.

Mary and Marie McFarland sang a number of songs concluding with an aria from "Faust." They were accorded considerable applause and responded with a short encore. Thomas Griselle at the piano proved an able accompanist.

Jack Donahue, a very funny comedian and a good eccentric dancer, was a comedy punch and applause hit that stopped the show. See under "New Acts."

Ethel Barrymore and Company graced the next position, having been moved from the second half, switching with Harland Dixon and the London Palace Girls.

Miss Barrymore's appearance was not just an act, it was an event, and as such she gave the audience not a twelve pound look, but a million dollar view that certainly was far from "Declassee."

The one-act play of Barrie with Miss Barrymore and company will be reviewed in detail in another column.

Following intermission Demarest and Collette opened the second half nicely, getting laughs and applause. The act, which has been described in these columns frequently, would be much better if the business of calling for various songs from the audience were deleted. Besides this, the act is too long; cutting the running time five minutes with the elimination of the business referred to, would speed up the turn, send them over to better returns than were received and would not tire the audience. The turn did far from a flop, but the applause at the conclusion lacked the ring of spontaniety that might have occurred otherwise.

Harland Dixon and the London Palace Girls certainly hit the next position a wallop, Dixon registering strongly with his dancing, particularly the eccentric dance and the London Girls, one of the most perfect pieces of ensemble dance machinery the reviewer has ever seen, getting hands on each individual number. The act took any number of curtains and bows to solid approbation.

Ruth Roye had a hard spot to hold down following a strong bill and on at a late hour, five o'clock, but she nevertheless was a decided hit, putting over her numbers in her inimitable style in which she has no superiors. Remindful somewhat of Elizabeth Murray years ago, in her rendition of the "Robert E. Lee" number, she has, since her first rendition, added the shimmy, which was not in existence at the time. Miss Roye made this song popular. The writer does not think anyone can excel the rendition of this number as done by this "comedienne of syncopation."

Miss Roye sang several encores, imbuing each with the wonderful personality and smile that she possesses.

W. Horlick and Sarampa Sisters in a dancing act suffered not only from the lateness of the hour, but from the fact that the Dixon-Palace Girls act was on just two turns ahead.

The act didn't have much of a chance on this account and because the walkout following Ruth Roye, left the house rather empty.

Taking all into consideration they did well, although the dance to Liszt's Second Hungarian Rhapsodie at the offset was too long and the music and the dancers were far from together several times.

The second half of the bill was with the exception of Demarest and Collette, lacking in comedy but withal not tiresome. H. W. M.

VAUDEVILLE REVIEWS

RIVERSIDE

Opening a bill that from start to finish is a continuous round of applause, Jerome and Newell put over their novelty for a much bigger hand than the initial act, or for that matter the second spot, usually gets. The instrumental bit at the beginning of the act avoids the apathy that seizes audiences when an acrobatic turn starts the bill. Although the acrobatic part of "A Chinese Circus" at first brands the turn as very ordinary, the succeeding stunts, and especially the one in which the performer springs from bar to bar while blindfolded, redeems the act.

Rodero and Marconi in what they call "a musical comedy skit" received in the second spot a generous round of applause wholly disproportionate to the worth of the act. Their comedy is at all times forced; nor does their playing obliterate this impression of forcing themselves. One of the performers in the act—the slim fellow—attempts a highbrow accent in his speech that immediately betrays his difficulty with correct pronunciation. And they forced two encores.

The third spot—as is customary here—produced a sketch, done in this case by Jack Kennedy and Company. "A Golf Proposal" has, aside from its star, a company which attempts to get all there is out of the act. Jack Kennedy plays a rum-soaked old judge quite creditably. Besides Mr. Kennedy the young man in the act deserves special mention for his handling of the material. He has a youthful tendency—also present in "movie" performers—toward exaggeration of emotion. With the elimination of this—possessing, as he does, the ability to sing, dance and act—he should become a first-rate performer.

Herschel Henlere, assisted by "Madame Skidikadinki," followed in the fourth spot and went over for a big enough hand to stop the show. The audience would not desist from its applause till Mr. Henlere had explained that he was unable to give any encores because of the long bill. And Herschel Henlere deserved all the applause he got. He is a clever performer and a good showman. His classical medley with "How Dry I Am" for a basic tune and his Chopinesque playing of a bit of ragtime showed his ingenuity and received fine applause.

The first half of the bill closed with Tempest and Sunshine in their six-scene "Broadway Bouquet." Theirs is a good performance with but one fault, the dancing. There is very little of that in the act, but whatever there is is rather poor. Tempest's male impersonation is a bit of work that is in a class with that done by Kitty Doner. Sunshine also holds up her part in the turn for a great hand.

Frisco's was the first act of the second half and it went over as well here as it has been going in other houses. Frisco has two sterling assistants in Loretta McDermott and Eddie Cox. Loretta looks sweet and dances charmingly; and Eddie dances almost as well as Frisco and sings well enough for a single.

In the next spot Mary Haynes offered her comic burlesques on the sort of persons one meets in a day's traveling and went over for many laughs and a fine hand. She doesn't open as strongly as she might, but her performance gains merit as she goes along. Her imitations are very good, though there are a few lines in her act that she might dispense with at this house. Raw stuff does not always go well at the Riverside.

Elsie La Bergere closed the bill with her posing turn. The dog she uses was restless at times and kept turning his head, but Miss La Bergere's posing seemed very free from movement. Her poses are well done, well chosen, and gain interest as they go along. J. G.

NEW BRIGHTON

Attendance was slightly better on Monday afternoon than it has been on an opening matinee in some time. There were quite a few sailors and marines present as guests of George Robinson, who has made this a custom for the past few years.

Despite the fact that only seven acts were on the bill, it proved to be another late show, on Monday afternoon. This is mainly due to the length of time the Santos and Hayes revue runs. Billy Bartlett and his orchestra are offering quite a few "Sun-Kist" numbers, as part of the musical program for this week.

One good thing about the audience on Monday afternoon was the manner in which they laughed and applauded, and gave the opening act, Tony and George, a good start. The two offer a comedy tumbling and gymnast routine, which has been reviewed in these columns before.

Dave Harris has eliminated the one poor feature of his offering, consisting of the "Taking a bath" bit, and now has one of the few really entertaining singles to be seen on the big time in vaudeville. Harris makes a neat appearance, sings in a very good tenor, and in addition plays the guitar, 'cello, piano, ukulele, trick drums and the clarinet. He plays all of these instruments, with the exception of the clarinet very capably, but his work with the reed instrument can be called only fair. However, the bit in which it is used is delivered in showmanlike manner, as is the entire act.

Duffy and Mann aren't the type of act that is supposed to stop shows, or "wow" an audience, but are a likable team whose efforts are merely to entertain in a nice manner, and this they succeeded in doing. Miss Mann is an attractive woman whose big asset lies in her teeth and smile. The talk is fairly clever, and their delivery of their songs pleasing.

The writer cannot add more praise to the merits and ability of Joe Cook than has already been written by many others, but we are glad to note that Cook is beginning to become a favorite with the public, as well as the profession. For it seemed that heretofore people in the show business were those mainly acquainted with the cleverness of Cook, and that the paying public didn't know much about him. However, he was given a nice little reception on his entrance, which shows that they are beginning to know him, and before he was through with his own act and the bits with Alexander Brothers and Evelyn, who followed, he left them with enough to talk about for a week. Cook has added several new bits to his single act since last seen by the writer and each is a scream. The Rube Goldberg apparatus, with the "dumbbell assistant," is the big laugh, as yet.

The work of the Alexander Brothers and Evelyn won quite a little applause, but again it was Cook who stood out. Incidentally, Joe does a wonderful soft-shoe sand dance in this act, which is a very welcome addition to the many displays of his versatility.

Intermission and "Topics of the Day" left but two acts for the last half of the bill. The first of these, Russ Brown and Connie O'Donnell, are rapidly becoming favorites. Russ Brown is an exceptionally good straight man, and also delivers a ballad in good voice. Connie O'Donnell is a likable "nut" comedian, with a delivery all his own. The boys have added a new catch-line piece of business, yelling "Hoo-ray" every few minutes and getting a laugh on it.

The Santos and Hayes revue closed. The act is beautifully staged and the cast presenting it are more than capable. G. J. H.

ROYAL

The "come early and bring the children" idea seems to have been partly responsible for the capacity house. Sherwin Kelly opened the bill with an act in which she offered a variety of entertainment. Miss Kelly performed some difficult feats on the bicycle, filling in the intervals with a song or dance, which she does equally well. Relying on her stunts on the trick bicycle to put the act over, Miss Kelly was forced to display the best wares she had in stock until the somewhat inappreciative audience showed their approval.

George Mullen and Ed Corelli, billed as snappy satirists, were not so snappy at times. One of them has a good stock of tumbling tricks which is the feature of their act. Their short monologues were fair at times, though a wise crack by one of them at the opening of the act, probably not intended for all of the audience to hear, seemed hardly necessary. They close with a song that is preceded by a stunt with a little stalling attached.

Lillian Herlein, assisted by Frank Shea at the piano, and Jack Kennedy, who did a dance, sure gives the audience a run for their money. The act opens with the usual prologue song, by Kennedy and Shea, who are joined shortly by Miss Herlein, the former making his exit at her appearance.

She sang several songs, wearing a gorgeous variety of costumes of every description, some of which she wore over each other, making quick changes possible. She closed the first part of her act singing "I'm a Wild Girl from Yonkers," wearing a Spanish costume of pale gold material. This was followed with a dance by Kennedy, which was not above the average and would have been more appropriate if done filling in the long wait that followed Miss Herlein's first song. The act closes with a drop depicting a bathhouse at the beach, Miss Herlein singing a song wearing a sport suit, which is followed by a change to a bathing costume, the change being made via the transparent drop route.

Jack Osterman in fifteen minutes of "Something" went over finely. He opened with a song and then launched into a monologue more or less spontaneous at times. He made frequent mention of his family, etc., on which he depended considerably, which may be all right for this particular house. His voice was good and style pleasing.

In place of William Caxton and Company, who was billed to play in a Rupert Hughes sketch, and taken suddenly ill, there appeared a sort of freak act in the form of "Wood and Wyde," a man and a woman, who were assisted by two men. The act opened with a town crier in early New England costume who sang a song of the gossip he had heard. The drop goes up and the girl is discovered being punished in the "stocks." There follow some dialogue and a duet.

The act is a sort of elaborated small time affair which comes under the category of "being so outlandish and freakish at times it was darn good."

Palo and Palet as musical clowns something on the Brown Brothers order played an assortment of instruments, specializing on the accordeon. One of them borrowed the orchestra leader's baton and led the house orchestra in an overture to a good hand.

Charles (Chick) Sale with his "Rural Sunday School Benefit," recently reviewed in these columns, knocked 'em cold as usual with his legitimate line of laughs and impersonations of rural characters.

The Cameron Sisters, short on voice but long on graceful dancing, were well received. Edwin Weber at the piano had a couple of acquaintances in a box who whistled loudly off key when he played and applauded in a most ridiculous and inopportune manner and time.

Asahi and his company of novelty entertainers closed the show. M. H. S.

VAUDEVILLE

EIGHTY-FIRST STREET

Pola Negri, the German Vamp, is vamping 'em to a "fare-thee-well" in "Gypsy Blood," the feature picture being shown. The first two or three acts evidently doesn't mean much to this audience, the house filling up rather slowly. "Dooley" Ioleen, a petite entertainer, opened with a song and dance before the drop. Later she walked, danced and sang on the wire, feeling perfectly at home while performing in a perilous position.

Frank and Milt Britton in a "Syncopated Rhapsody" offered a good musical act, opening with one at the piano, while the other played the trombone. This was followed by a succession of musical numbers on different instruments. They also gave an "impression" of Ted Lewis and his band, which went good, getting them several bows.

"The Love Game," the sketch in which Harry Hayden and Co. help to kill the blues, was recently reviewed at length under New Acts. The plot concerns a lovesick boy, who goes around with a long face and takes the advice of an older man, the advice proving to be a boomerang to the man. The latter steals the youth's girl and gives him pointers on how to make love to the women. The youth follows his advice only to make love to the older man's wife. The action takes place at the country club, and the two girls and man in the cast with Mr. Hayden help to put the act over smoothly to a good hand.

Flo Lewis in "Alone," by Herman Timberg, preceded on the stage by an unbilled colored girl, as a maid. Miss Lewis arrives and there follows some clever dialogue, and comedy by the maid. Miss Lewis wore an orange creation trimmed with lace, changing later to one of black iridescent material. Though not blessed with a voice worth mentioning she manages to "talk" the songs over in a creditable manner. Toward the end of the act she paid considerable attention to and depended very much on the orchestra leader for the success of her gags. However, she proved to be a pretty good sort of a comedienne, and with the aid of the maid, Dardenella, popping up now, the act went over fair to middlin'. Miss Lewis received a bouquet of flowers, which she ordered the maid to take for her, throwing one at the orchestra leader.

Gladys Buckridge and Billy Casey, with Arthur De Salvo at the piano, provided some good singing. Both Miss Buckridge and Mr. Casey have excellent voices and their duets, as well as solos, were always tuneful and harmonious. They opened with a duet that was followed by Mr. Casey singing "Home Again Blues." After this came an Oriental number, with a cutout drop depicting a Chinese scene in the background. This was both a solo and duet affair, all of which was good, and made a snappy finish.

A charming comedienne is Florence Moore, who was greeted with much applause when she made her appearance. Assisted by Cliff Friend at a piano she easily overcame the disadvantage of following a song act that was somewhat similar to her line of entertainment. She opened with a song on the explanatory order, answering the telephone bell, Mr. Friend being on the wire. She tells him to come up with his new line of songs, etc., that she wants to try them out. The blond Mr. Friend arrives, congenial and a good player. After a song or two Miss Moore pulls some clever monologue and other stunts that are all her own, in her own way proving herself to be a comedienne of the first water. She apparently tries out the different songs that Mr. Friend has brought, singing some out of key and whistling a particularly high note, which got a rise out of the audience that was way above the average. She closed with a humorous skit as a result of a rumor to the effect that her husband was run over by a wagon, which went good.

M. H. S.

SHOW REVIEWS

AMERICAN

The bill was opened by Mattus and Young, a typically small time act, who managed to get a hand at the finish with some rapid tap dancing that was by far the best thing in the act.

Herman and Briscoe, two men who told some definitely aged gags, such as "I'm bright, I had Bright's disease," "Electricity in the hair, gas in the stomach," "I smell punk, you certainly do," and the teller in the bank joke that was part of the Roger Brothers' routine, followed. The straight said after each joke, "That's terrible," and we agree with him.

A parody on a published number was used for a finish; it did not get much. The same parody is used by another team reviewed recently.

The Three Wilson Girls, three blondes who make a number of changes of costume in which they looked well, danced mostly, although they did try vocalizing. They should stick to the dancing and get more of a punch finish, the present one lacking definite value. The rendition of "Gia Nina Mia" was weak and showed lack of adequate training.

Black and O'Donnell, man and woman, went over much better than any other act on the bill. Opening with the girl in traveling costume and the man in business suit but with small town dialect, the two gathered a few laughs with some conversation, although some pretty old ones were sprung, such as "I went to the funeral just for the ride." At the girl's exit the man put over a number entitled, "I know a thing or two," that is a special, lacking in good catch lines. The girl played a violin solo that was a trifle too long and the man played on the strings with a couple of knitting needles while the girl played "Arkansaw Traveler." They finished with the man doing a dance that sent them over nicely and took an encore.

Five men, three straight and two in blackface, comprised the Maxwell Quintette which closed the first half. Singing and blackface comedy, mostly of a bygone minstrel variety, was their stock in trade. The singing was by far the best and some of the ensembles were harmonious and true. Got over well, but were no riot.

The Ethel Levy Trio, two men and girl, opened the second session, the fellows playing violin and clarinet respectively and the girl in changes of costume dancing, shimmying and shouting rags and "blues." The playing of the "Rosary" on violin and clarinet was good and went for a hand. The girl made a neat appearance and worked with spirit, but the preponderance of jazz does not make for class in the turn, nor is the screeching of the clarinet productive of definite harmonic values. A saxophone was used for applause on the bows, a number of which were stolen, the act getting over just fair. The stolen encore was of the "bla" variety and let them down, from a weak finish, considerably.

"Business is Business" was caught recently at the City and reviewed as a new act. Someone should censor the lines following the girl's repetition of the quotation, "You can drive a horse to water, but you can't make him drink," which is later misquoted by one of the men as "You can drive a horse to drink, but you cannot make him—what she said," flopped woefully and lacks a punch at the conclusion.

Davis and Chadwick, a couple of colored fellows, who should have been No. 2 but weren't, followed.

Onri and Sisters turned out to be Onri and Sister, for only one girl appeared. They did a bicycle act in which the girl showed a lot of pep and a lot of figure in a one-piece union suit with bare legs. Went over fair, closing the bill.

H. W. M.

BROADWAY

Monday's heat hit this house an awful wallop on the box office in the evening. More than half of the side sections were empty, and the middle section of the orchestra was barely half filled. The balcony and gallery had a few seated here and there. The feature picture is "The Woman God Changed," which has been held over from last week.

For an opening turn the Melva Sisters were exceptionally good with their novelty xylophone offering. The girls use an extraordinarily large xylophone, and for novelty, play on a collection of whiskey bottles. The water in the bottles is of varied amounts, which accounts for the different pitch of key that is produced from each bottle.

Greenlee and Drayton have a finish to their act that will get applause from an audience, no matter how small it is, or how hot the weather is. The finish consists of some whirlwind Russian steps. The rest of the act, with the five language bit, also went well.

Earle and Sunshine, two women, offered a "Yesterday and Today" type of act, arranged in such style that it will always please a family audience. One does a "sweet old lady" character, very successfully, and the other, who is somewhat heavily built, the girl of today type. Despite the comparison bits, the "hoke" parts are not overdone, and all jazzed up, but the entire act offered in refined manner. The lines used are somewhat weak, but the dances of yesterday are strong enough to get the act over in any theatre where pa and ma come to spend the evening.

Henry and Moore followed with an offering that pleases mainly because of the merits of the two delivering the act. They have some good bits in the act, and quite a few old ones, the last especially noticeable in the "Topics of the Day" bit. Incidentally, in that same bit, there are some gags that are new, and very funny. The man does two bits, from other acts, announcing those who originated or who have done them before. These are with the violin, a la Ward and Van, and the Yiddish "Over There," a la Ben Bernie.

Marguerite Padula sang several songs in good voice, and also played the piano and whistled. The "Whistling" number could be improved upon by not picking on some particular person in the audience to deliver it to, as it is embarrassing to that person. She closed with a very pretty number of the old-fashioned type, called 'All That I Want Is You," which made a dandy finish.

"Two Little Pals," featuring Edith May and Jack Henry, proved to be an ordinary flash act, greatly handicapped by poor speaking lines for the principals. The chorus, which consists of four girls, aren't anything exceptional in the way of looks, and if they have ability, they haven't much chance to show it. Four chorus men are also in the act. The staging doesn't show anything novel, and neither does the entire cast.

George Lane and Archie Hendricks are doing the act which Lane did with Mickey Moran, and a lot of material which Moran before that did with Bert Wheeler. Lane is an amusing comic, but could use a lot of material for the act, for he hasn't changed or added anything new, outside of a new gag about "Sims calling us jackasses, so we'll make a monkey out of him." The "money in the trousers," and "ugly face" gags are still in, and the rest of the material is of the same vintage.

"Fun In Luna Park" proved to be a dog act, presented by an unbilled woman. It did nicely in closing the show, for the animals were cute and did their work well.

G. J. H.

NEW ACTS

(Continued on Page 12)

ETHEL BARRYMORE

Theatre—*Palace.*
Style—*Playlet.*
Time—*Thirty-three minutes.*
Setting—*"Three."*

The scene of "The Twelve-Pound Look" a gem of a one act play by Barrie, in which the distinguished Ethel Barrymore is appearing at the Palace this week, is laid in the "Den" of Sir Harry Sims at Mayfair Mansion in the forenoon of 1908.

A short scene between Harry Sims and Lady Sims, acquaints the audience with the fact that the master of the house is shortly to be knighted, he wearing a cane in the place of the sword he is shortly to receive.

Lady Sims, a hesitating, whimpering sort of subdued creature, is bedecked and bejewelled in all the finery that the acquired wealth of her husband can supply, although it is made evident that the soon to be, "Sir" Harry, has only made the expenditures so that he can parade his property to his guests and friends.

Miss Barrymore as Kate, a stenographer, enters and is advised by the wife, during the husband's absence, that she is wanted to write quite a number of letters that her husband wishes sent out to his friends, acquainting them with the fact that he has been made a knight.

Seated with her back to the audience, the portable typewriter which she had carried in before her, Kate is supposed to write a form letter which she reads to the wife.

The husband enters and there is a suppressed look of surprise, Miss Barrymore showing fine reserve in this piece of business.

At the exit of the wife, we learn that the present stenographer was the former Mrs. Sims some fourteen years ago, Sims casting aspersions on the fact that she had descended to a common typist, further conversation revolving itself into what seemed the main issue Sims wished to discuss, the name of the man who had come between them. During this part of the conversation, although there was nothing in the character to denote that Sims was not well educated, we noted "Was it him?" and later "Was anybody getting along better than me," and it seems doubtful if Barrie wrote these lines instead of "was it he," and "was anybody getting along better than I?"

Sims wants to know the name of the man, and Kate agrees to tell him, if he will tell her what happened after she left. Sims goes into a detailed account but when he asks the name, the reply is that it was no one.

Kate further explains that she determined when she had earned twelve pounds, a sum that she had used to purchase a typing machine and advised Harry to watch his wife's face to see whether she had "the twelve pound look."

The wife enters, the husband receives the sword, he puts it aside and seems to take delight in trying to annoy Kate with the statement that he is going to buy a rope of pearls and other jewels for his wife. At Kate's exit, the wife says the girl has a happy face, and in referring to the typeing machine says, "are they very expensive?"

Miss Barrymore lent a quiet dignity and repression to her forceful portrayal and characterization which was the quintescence of histrionic artistry and was given very good support by the others in the cast.

H. W. M.

VAUDEVILLE

PROCTOR'S FIFTH AVE.

(Last Half)

The Patterson Trio, gymnasts with very little to redeem them in the way of showmanship, opened the bill with a slow routine of stunts. The attempts at comedy by the male Patterson are effective only in making the act distasteful and the entire turn seems rather clumsy and unnecessary.

Nor was the second act a great improvement in getting over. Leon Varvara's opening number is poorly executed and falls rather flat. The musical biography is a dull bit of business which does not even reveal Varvara—as it is intended no doubt—as an unusual pianist. One feature of the act almost redeems it. The closing syncopation bit is livelier than the rest of the turn.

Stephens and Hollister were quite an improvement. Miss Hollister is a very pleasant young lady who sings well and speaks her lines, as does her partner also, with splendid enunciation. The act is good and draws a number of laughs. With brushing up and a few changes in the execution of the business, the skit should go very well, especially in houses which draw audiences of a higher class.

Wylie and Hartman followed in the fourth spot with a singing and dancing turn that went over for a fair hand. Mr. Wylie sings ragtime and operatic pieces, the ragtime much better than the operatic. Miss Hartman injects comedy of a broad turn and sings one or two numbers.

It might be said, incidentally, that the turn which Mr. Wylie did recently on the Fox time was much better than his present vehicle. It had novelty and much better lines; and Mr. Wylie appeared to much better advantage in it.

Quite the best thing on the bill was the "In Argentina" dancing turn. Most of the talk is in Spanish, with one American—supposedly stranded in Buenos Ayres—injecting American humor. Though the words in the songs done by the Argentinians are unintelligible to average American ears and their purport is vague, they strike the ear pleasantly.

The principal part of the act is the dancing, which was good enough to elicit encores in the middle of the act. Quite the best thing in this respect was a sort of waltz adaptation done by the principal dancers in the act. But the best part of the act for this reviewer was the closing song by one of the other ladies. The finish of the act is very good.

Silber and North in the next spot put over a rube turn for a fine hand and many laughs. Both the man and the woman do their work well without pushing the lines too hard. The closing song, a quiet bit, was very good.

D. D. H.? scored his usual hit.

The show closed with a good dancing turn. For one thing, Laura and Billy Dreyer have had the courage to eliminate the useless pianist. The set does contain a floor lamp but it is hardly noticeable. And the dancing lives up to the promise of the set. J. G.

REGENT

(Last Half)

Opening the show with the juggling and hoop turn that he has been doing for some time, Raymond Wilbert went over for a fine hand, better than such turns usually get. Wilbert has an easy, natural drawl that puts his intermediary talk over, though there is nothing original or startling in it.

Allen and Cantor in the second spot continued the good score hung up by Wilbert. The act opens weakly but picked up speed and strength as it went along.

"Home Sweet Home," the skit that Anderson and Burt are doing, followed in the third spot. This is a bit of broad farce that the business alone should put over anywhere. Their performance, though far from marvelous, is good and the act goes over well. There is one piece of business in the act that might be toned down for the benefit of those on the lower floors. Anderson's roll-throwing business is obviously bait for the galleries. Done in the proper spirit, this would be only a part of the sketch, but the Anderson method makes it a crude interpolation.

Next in order came Watts and Hawley billed as "laughs coated with melodies." The laughs were far fewer than they should have been and the melodies surprisingly lacking in harmony. It should be said, however, that Watts attempts comedy by avoiding harmony and drawing out the last words in each line of a number. But it doesn't get over, which makes it much worse than it otherwise would have been.

Watts should be a big laugh hit. Architecturally he is splendidly adapted for a comedy bit, but his showmanship and execution are poor.

Quite a contrast in showmanship followed the dancing contest. Billy Glason is, above everything else, a fine showman. With a knowledge of audiences and their proper treatment, he went over for a fine hand. He stopped the show Thursday night.

The closing spot showed Monroe and Grant in a tumbling act. Their entrance with the motor truck is good and the ensuing comedy goes over well enough. One of the tumblers is a poor showman and it may be this that detracts from the interest in the act. At any rate, their finish is not nearly as good as their entrance. J. G.

AUDUBON

(Last Half)

The vaudeville bill for this half of the week here was poorer than it has been in some time, but with Mary Pickford in "Through the Back Door," as the feature, the house didn't need a very good show to draw, although it would have helped the bill. However, Ben Jackson, manager of the theatre, could feel proud of the fact that his house was doing a better business than any of the others in the neighborhood.

The orchestra here hasn't been cut as yet, and the manner in which those seventeen pieces, directed by Dave Brown, played Victor Herbert's "The Only Girl" was a pleasure to hear.

We don't recollect Little Pipifax ever having had a woman in his act, and he did at this house, which means a new addition to the act. The tumbling and comedy falls done by Pipifax, and his unbilled male assistant, and also some bits by the woman, sent the act off to a nice hand.

Gladys Kelton played the xylophone in second spot, and is one of the very few girls in vaudeville who don't seem to care anything about using her looks to get over, but depends entirely on her ability. And of these, Miss Kelton has plenty. But she is also a very sweet looking girl, and with her hair arranged differently and with an evening gown that would be more adapted to her type, would be exceptionally pretty.

"Past, Present and Future," which might be called "an idea, poorly expressed," followed, done by a cast of seven. For while the idea is O. K., the most mediocre of lines for laughs, are used. The cast can also improve their work, particularly the chap who plays the husband in present. As we understand, the husband of the future is supposed to be effeminate—not the one of today. Incidentally, in this act, the hubby of the future wears the neck ruffles, which idea we think was started by Bronson and Baldwin.

Sid Lewis did an awful flop. He occasionally got a few laughs, but for the long time he was on stage, they didn't mean much. Lewis has ability as a "nut" comedian, of the Bert Fitzgibbons type, but is sadly in need of material. In fact, his entire act is routined like that of Fitzgibbons, for Lewis uses the hat and cane bits, the woman in the box, and gags on the style of Fitzgibbons. What Lewis needs, more than improving on his present act, is a new act entirely.

Fields and Fink, man and woman, went through a routine of small time talk and comedy. The two use a finish, in which they get notes from the manager telling them that they are canned. This was used by some other act some years ago, but that doesn't excuse the fact that it is an unprofessional bit of business.

Mlle. Rhea and Company closed the show with a dance, instrumental and song offering, beautifully staged and presented. The instrumental work is done by a young man who plays the violin very pleasingly, and the piano as well. Another man does the singing, and the third assists Mlle. Rhea with her dances. G. J. H.

PROCTOR'S 23rd ST.

(Last Half)

De Voe and Stazer opening with banjos, doing hand to hand gymnastic feats, playing saxophone and concluding with feats on an upright guyed perch, opened the bill, getting over nicely.

Cronin and Hart, man and neat, pretty, blonde, in a singing act of much class and refinement followed, and went well; see under New Acts.

The name signs became much mixed at this point and Nick Adams and Co. played to "Vic Plant and Co." on the indicator. The act has been reviewed in these columns before. If only someone would expend an ounce of concentrated mental endeavor and give us a sketch or skit, in which the two old people did not put up a fake scrap to impress the young folks, with an idea they seem unable to convey in any other way, several acts would have a chance at the better time.

Boyle and Bennett hit the next spot strong; Miss Bennett in a gown of lavender satin arranged in shirred ruffles and trimmed with ribbon rosettes, lavender stockings and slippers and a toque to match, looked pretty. She is graceful, has personality and certainly knows how to use her hands and arms. Boyle was formerly of Boyle and Brazil and the two put over a dancing act to an encore, a burglar dance being used which sent them over to strenuous applause.

Vic Plant and Co. followed with an act we have reviewed before. The act is vulgar, some of the remarks anent the very much undressed girl posing as a model in the window, should be censored instanter, particularly the one where the straight says to the Jewish comedian as he is looking at the girl in short and very low negligee with bare legs, "Don't get excited," to which said comedian replies, "I'm only a kid." This drew a laugh from the gallery.

Lydia Barry looking well in a beautiful gown of blue with slippers, stockings and gloves to match, did the same act we have reviewed recently and went over much better than at the Fifth Avenue.

Vera Calhoun and Co. in "Moonbeams" will be reviewed under New Acts. H. W. M.

COLISEUM

(Last Half)

A small audience and one that consisted mainly of women, made the performance on Thursday afternoon, a very poor one, several of the acts taking a flop. In fact, Muldoon, Franklyn and Rose, who closed the show, went over better than anyone else on the bill.

The overture was well played, and consisted of a medley of production numbers, featuring "Allah's Holliday."

Chester and Warren followed the orchestra's inning, as the opening act. The two did a routine of tumbling stunts, and some talk, the latter part of the act not meaning anything. The stunts were fairly good.

Willie Solar must be one of those performers who say to themselves, "Well, as long as I get over with my old act, there is absolutely no reason for my doing anything new," for he is still using the same numbers which he has been doing for years. These include the "Alexander's Ragtime Band," "Robinson Crusoe's Isle" and his "Aba Daba." He is also doing "Huckleberry Pie," another number of the vintage of a few years ago. Solar has his own peculiar type of delivery, 'tis true, but he could easily get numbers that are newer, if he choses to do so.

Baroness de Hollub, or as the act was billed, Lorraine and Crawford, followed. It is, without a doubt, one of the poorest, most amateur turns that ever slipped on to the books of what is supposed to be a big time bill. The Baroness could have easily done better to get a pianist and sing a few songs, even though she hasn't a voice that is anything above ordinary. The man with her may have ability, but he certainly didn't show it in this act.

Russ Brown and Connie O'Donnell worked hard, and clowned a great deal, but the handicap they had to work under, following an act which left the audience as disgusted as the preceding did, almost proved too much for them. They did succeed in working up a good hand for the finish, but the laughs came slowly during the act. The boys are dandy performers, and the fact that their laughs didn't go, couldn't be blamed on themselves.

Ruth Roye also found the house very cold, and used "Robert E. Lee" to close with, instead of an encore, which got her over to sufficient applause to then take her encore.

Muldoon, Franklyn and Rose have a very pretty dance and song act, which is well staged and delivered. Muldoon and Miss Rose do the dancing with very good ability, and Rose sings in a very pleasing tenor. One number in particular, "The Bells of Chinatown," which served as an introduction to a very novel Chinese dance number, proved to be exceptionally good—as was the dance.

Chief Buffalo Bear, and Princess Buffalo Bear, preceded the picture, "Bob Hampton of Placer, in which they appeared. G. J. H.

AMERICAN

(Last Half)

After several weeks of vaudeville mediocrity, it was quite a relief to witness a good snappy bill at this house which was opened by McMahon and Adelaide in a bag punching act, the girl Adelaide, doing several dances and the man punching the bags. Went over nicely in the opening spot and were followed by Charles Martin, a manly looking fellow in cowboy costume who sang a number of songs in a baritone of considerable range. His notes showed a pure tonal quality and he made such a hit in the second spot, that he stopped the show.

Johnny Clark and Co. have been reviewed several times; the act with the acrobatic back falls by the man from tables three, four and five high, sending them over to applause at the finish.

Henshaw and Avery were reviewed under New Acts last week; they justified the impression created at that time and took several bows to physically displayed approbation.

Gypsy Songsters, two men and two women, put over a singing turn that included the "Gypsy Sweetheart" number from the "Fortune Teller," "Sole Mia," and quite a few published numbers, concluding with a medley. The blending and ensemble were good and individually, good voices were displayed by the baritone, tenor and the more portly woman with a rich melodious, sympathetic contralto. The soprano was off several times, although the high note at the finish of the act was true. Her singing of a solo number was affected and the ensemble for this number not good, the harmony being close, but not quite.

Gaynell and Mack in a singing and dancing act, were a hit in the next spot; see under New Acts, and were followed by Monroe and Gratton with a talking act in which the effervescent repartee and clever manner of selling it, coupled with the personality of the woman and the artistry of the man in keeping "in the character," that of a mild souse, were desirable assets.

Violinsky held the next to closing spot in fine fashion, putting over his well known act in showmanlike manner and being forced to do an encore after much applause.

The Ardell Brothers in a gymnastic act on the Roman Rings, in which there were several good "cut-offs" and an "upside-down" dance, brought to a conclusion, the best show that has been seen at this house by this reviewer, in quite some time. H. W. M.

JEFFERSON

(Last Half)

Pola Negri in "Gypsy Blood," was the picture feature shown which will be the last of the motion pictures that will be screened at this theatre.

Joe Fanton and Company in "A Forest of Surprise," had a surprising assortment of acrobatic, tumbling and bouncing stunts, which they performed with the aid of ingenious contraptions.

"The Two Dancing Frenchmen," Gold and Edwards, are a clever pair of dancers who shook a mean leg on roller skates and other things as well.

A neat comedy skit was that of Hal and Frances in "Town and Country," one being from the city and the other the country. The girl comes to the city plus a bird cage and three dollars in cash in answer to a fake music advertisement, having sent the rest of her money to the publisher in order to have her song published. The man is the one who wrote the advertisement. The girl plays her part well as the innocent country girl, singing a song now and then while the monologue by the man is equally good.

Faber and Bernet in "Off and On," open their sketch with a bed room scene the morning after the night before. Beer bottles are strewn around the room and they parade about in their pajamas. After much comedy they sing a song, paying each other's debts in spoons that were taken from restaurants in which they ate, etc. One gives the other a dollar spoon in payment for a fifty-cent debt and receives a smaller spoon as his change. They close before the drop wearing street clothes and playing home made instruments which went over good.

A prima donna type is Marguerita Padula who rendered a song study of boys at the piano. She has a good voice and is something of a comedienne. After two songs about the boys she sang one about a "fellow in the second row" following that with a published number.

Arthur Miller and Girls presented a variety of singers and dancers, also two piano players. He opened with the song prologue and was followed by the girls coming out one at a time representing the different states. Mr. Miller proved to be a fair sort of a dancer and the buck and wing dancing of one of the girls almost overshadowed his efforts. After a duet on the piano by two of the girls he presented a Chinese number, which he followed with his version of an inebriate dance. They close with all hands on deck doing an ensemble dance.

Mel Klee in black face managed to gather quite a few laughs despite the manner in which he does it, which consists of talking about those who preceded him on the bill. He was either standing on the piano or sitting on the edge of the stage. Miss Padula helped him by coming on and working in the act which went good. He sang two songs toward the end of the act to a good hand.

Maxine Bros. with Bobby, a dog, who seemed to know what being a comedian meant for he was ever ready to offer something as a diversion while his two partners performed some strong man stuff. M. H. S.

CITY

(Last Half)

Sinclair and Gray with a bicycle act, initially camouflaged with a song opening, went over to a hand and were followed by the Bentell Brothers. They opened with song and dance, played xylophones using Sousa's "Stars and Stripes Forever" and finished with the playing and dancing of an old "stop time" rag. Went well but should think of the "stop time" when taking bows, one of the fellows showing poor judgment in coming out alone after the applause had ceased.

Jos. E. Bernard and Co., the "and Co." being a pretty looking brunette, have a skit in which they alternately scrap and make love.

More care should be exercised in the dialogue—"what woman in the box"—you know very well "what" woman should be "which" woman.

The finish of the act is pantomimed with the woman waiting on the man, although the dropping of the curtain rather anticlimaxes this, and the whole makes for a slow finish.

Marguerite Farrell in a gown of white silk and black and jet, sang a number of published songs just "so-so" and cannot be said to have made a hit.

Bryant and Stewart, two men talk about "entymologists, cockroaches, hearses—everybody's dying to ride in them," use the old song title announcement by the undertaker, "You may linger, but I'll nail you in the end," the "pure and simple, he's pure and I'm simple," or vice versa, and the near Shakespearian classic "one of my tonsils back-fired!"

A couple of numbers were interspersed somewhere but it really didn't matter.

Hazel Gilson and Co., a really clever dancer who has played all the big time under her better known name, closed the bill with a good dancing act. The miss is pretty, shapely and certainly an artist on her toes, with a personality and a smile that is infectuous.

Frank Sabine and Co. followed with the act that has been reviewed several times and Moran and Wiser with their juggling act closed the bill. H. W. M.

VAUDEVILLE

"MOONBEAMS"

Theatre—*City.*
Style—*Singing.*
Time—*Ten minutes.*
Setting—*Special in "one" and "two."*

A large, backed circular opening was seen in a blue drop, upon which rather reddish, orange colored lights were thrown, making it look rather Sunkist than moonbeamed.

Two girls in rompers did a number, after which the moon backing was pulled aside, and in a garden set was discovered one of the girls in Japanese costume, following which she sang "Heigho, I Left My Heart With You." A slight wait.

The moon was used again, and the more portly of the two girls was discovered in what appeared to be a brocaded peach-colored satin, the lights thrown making it hard to decide upon the color.

"Somewhere Someone Is Waiting," was rendered with good tones, but in a more or less mechanical, spiritless way, one flat note being heard near the finish. Another wait—obliging moon—and we had the anachronism of flowers from the sun, in the moon, for not only was the background hedge, through which the girls broke, composed of sunflowers, but the girls were attired in sunflower costumes.

Perhaps the person who conceived the act, for it seems office made, has been reading up on Einstein and relativity, and has a futuristic idea regarding the plants that is away ahead of the times.

For a finish the girls sang "Won't You Be My Sunflower Girl?" as the electric moonbeams faded and there was an eclipse of the obliging lunar opening, with the sunflowers nodding their dreary heads as the drop came down—to stay. It is almost a certainty that "Moonbeams" will never shine on Broadway.

H. W. M.

JACK AND KITTY DE MACL

Theatre—*Audubon.*
Style—*Aerial.*
Time—*Eight minutes.*
Setting—*In "two" (special).*

It's getting to be quite the routine for acrobatic acts to open their offerings in novelty style, so as far as surprises is concerned, it all depends upon the performer's manner of delivering that opening for effectiveness. Jack and Kitty De Macl haven't any surprise to their opening, but it is a neat one, and characterizes the method in which they do their work all the way through the act.

The two use a woodland set with a bench-swing, with both of them discovered swinging, on the rise of the curtain. The bench is removed, and two tennis racquets are placed on the ropes, to serve as Roman rings.

Both the boy and the girl do an even amount of work, and do it well. The turn should do nicely as opener or closer for any bill. G. J. H.

FRED ROBERTS

Theatre—*City.*
Style—*Singing.*
Time—*Ten minutes.*
Setting—*"One."*

Roberts sings off stage in falsetto voice, and enters in blackface, an idea utilized by Milo, the latter appearing in tramp makeup.

Roberts did some double-voice singing, yodelling and falsetto vocalizing, finishing with the rendition of "Old Uncle Ned," as he thought it would have been sung by an old Southern darkey back in '61, and as an educated darkey from Hackensack would sing it today.

It's hardly possible that an educated darkey from any town would sing it today, although you can never tell about Hackensack.

Roberts went off to fair applause.

H. W. M.

NEW ACTS AND REAPPEARANCES

JAMES BRADBURY, JR. & CO.

Theatre—*Proctor's 23d Street.*
Style—*Comedy sketch.*
Time—*Sixteen minutes.*
Setting—*"Two."*

A comedy sketch, and a good one—what a relief! Out of a multitude of skits, sketches, conglommerations, and what not, we were surprised to see a well cast, well played, humorous offering that is technically well constructed, has comedy lines and real situations, and if this act does not reach the big time in a short time, then we miss our guess.

The set shows the office of Hiram Goodground, as the name implies, a real estate dealer, there is the stenographer and the son, who is in love with her and she with him, and Daniel Kerrigan, who wants to buy a piece of property from the old man, the son during the father's absence selling it for twice the price the old man was going to let it go for.

The son will not work, and tells the father that he has accomplished what he has done through the study of business psychology, and tells the father to read a book he has written; the finish of the act being that the old man, who has previously cast off the son, takes him back, the fellow gets the girl, the happy ending, etc.

There is nothing new in the situation or plot, the idea has been used countless times, but the admirable way it is handled, the treatment of the theme and the way it is dressed up, cast and played, takes it out of the common run and rut and makes it a lively, entertaining, snappy offering, different from the rest.

H. W. M.

CARRIE LILLIE

Theatre—*Harlem Opera House.*
Style—*Singing.*
Setting—*"One."*
Time—*Twelve minutes.*

The act opens with Miss Lillie in a place drop setting depicting her dressing room. There follows a telephone conversation which does not get the act anywhere, after which she steps out, delivering a monologue, and a song.

Her voice was good, and she has some ability as a comedienne. However, she fails to go over very strong, due to the lack of proper material, the stuff she uses being commonplace. Ordinary material may go over if backed by a personality above the ordinary, but such is not the case with Miss Little.

She rendered two other songs, interspersed with a monologue, doing her best to please, but of no avail. She changed her costumes between songs, leaving a blank interval that was of no advantage to her, as the audience was all the more expectant. M. H. S.

MAXIE

Theatre—*Jefferson.*
Style—*Song and dance.*
Time—*Ten minutes.*
Setting—*One.*

Maxie, in a song, dance and monologue act entitled "Twisted and Tangled," is a colored performer who brings to big time vaudeville some dancing steps all his own, that will make 'em sit up and take notice. Opening with a song, followed by a good story, he then announced that he had a few new steps which he'd like to demonstrate, which he did to a tremendous hand. Some of the time he seemed to be tangled up in a knot while in mid air; other times he was action personified, shaking a couple of mean feet to the point of stopping the show. His monologue was clever, and his stories bright and clean. M. H. S.

JACK DONAHUE

Theatre—*Palace.*
Style—*Monologist and dancer.*
Time—*Fourteen minutes.*
Setting—*"One."*

Coming on with no advertising, no blare of trumpetry, no special billing, Jack Donahue calmly proceeded to "mop up," stopping the show absolutely, tying the audience in knots of laughter one minute, and setting them applauding strenuously with his eccentric dancing the next. It is of infrequent occurrence that a single male act can hit them as strong at this house, and Donahue certainly deserves a great deal of credit for holding the fourth spot on the bill so well, a strong bill at that.

With material that is nearly all new in vaudeville, Donahue put it over in a style that was very similar to that employed by the late George Thatcher, interrupting himself frequently in unfinished sentences and using several explanatory synonyms in close succession.

Donahue drew many laughs with his offhand nonchalance, material and manner and style of delivery, and concluded with an eccentric and travesty Egyptian dance which was a decided punch.

After several bows to much applause, he was forced to make a speech and made several humorous remarks that were a hit. H. W. M.

MONROE AND GRATTON

Theatre—*American.*
Style—*Comedy and singing.*
Time—*Twelve minutes.*
Setting—*Special in "three."*

The set showed two contiguous houses with practical doorsteps, and presented a good effect.

The man does a refined "souse" coming home, trying to get in the wrong house, and drew some laughs with funny bits of business.

The girl, a brunette of good form with a pleasing personality and a beautifully modulated speaking voice, which she used with good enunciation, entered, and the two has a line of bright conversation.

"Love Is a Wonderful Thing," sung by the girl, was sold well, after which some further conversation preceded a song and dance done in "one."

For a direct finish, a nifty line of talk and a bit of well-staged business sent them over quite well.

The act is for the better time, and should have no trouble in securing bookings. H. W. M.

JORDAN AND TYLER

Theatre—*Audubon.*
Style—*Instrumental and singing.*
Time—*Twelve minutes.*
Setting—*In "one."*

These two, who are a light-colored pair, could improve their offering at the outset by arranging their opening number differently. For they opened with a popular song, one playing the piano, and the other the 'cello, but it seemed like a hokum opening, for they couldn't be heard above the orchestra. A different arrangement, or with the orchestra playing the number *piano*, instead of *forte*, would be a decided improvement.

Between the two, one song is offered vocally all through the act, which is sung by the man at the piano, following an announcement that it is their "latest number."

The rest of the act consists of violin playing by the other, with the chap at the piano, during which they offer some talk. This could be omitted to advantage. The violinist is very capable, and the piano work fairly good. G. J. H.

HARRY ANTRIM

Theatre—*Regent.*
Style—*Talking, imitations.*
Time—*Twelve minutes.*
Setting—*In "one."*

Antrim works in street clothes, and after his entrance, announces that he is the new house manager of the theatre, and owing to the fact that Harry Antrim, who is supposed to come on at this point is late, he would announce the future policy of the theatre. Some talk follows, with gags like moving the front seats to the rear and the rear seats to the front, so that people coming late would be able to get front seats, and the like.

He also does what is supposed to be an imitation of a 'cello, but the imitation must have been of one that was badly out of tune. At any rate Antrim was, even when he wasn't clowning. He also did a "chicken" song, and at the close the rooster must have gone back on him, or had a sore throat. But the rooster sounded more like he was hungry than that of a good healthy one, for the imitation was weak.

Antrim also did a "cat" bit, and a whistling bit. He did show signs during the act of ability, but he gave a poor performance when reviewed. On the merits of the act as done when caught by the writer, Antrim is good for the small time only. G. J. H.

ALEXANDER KIDS

Theatre—*Regent.*
Style—*Sketch.*
Time—*Fifteen minutes.*
Setting—*In "two" (special).*

Another troupe of clever kids, but this time, a little older than the average collection of kids in those acts which have been seen thus far this season. Three are in this act—all girls, two about thirteen and fourteen years old, and the youngest, about nine.

These children have been given an advantage over some of the other kids in vaudeville by having an act with some very good bits and lines, that helps to sell the act. However, the performance given by the three is very good.

Their vehicle contains something of a plot, showing how mother and father have drifted apart, and by the different things which the oldest of the three says to each of her parents over the 'phone are brought together again. The youngest kid is a little blonde, who speaks lines like a veteran. She also does a "Charlie Chaplin" in one bit, wearing costume, wig and mustache.

The other two are pretty, and also do their bits effectively. The three have the natural child inclination to overact, but do not do it to an extent which makes the act tiresome. G. J. H.

GAYNELL AND MACK

Theatre—*American.*
Style—*Singing and dancing.*
Time—*Ten minutes.*
Setting—*"One."*

Man in Tuxedo and girl in a gown of blue and black, and carrying an orange-colored ostrich plume fan, opened with an introductory number, after which a "conversation dance" was done.

The girl next did a very snappy "tap" dance, and made a hit; the man did a clever acrobatic dance, introducing somersaults and other feats in time to the music, with an ease and technic born of latent ability matured by experience.

The girl returned in a gown of solid metallic silver cloth, the skirt of which was bell-shaped and ornamented with ovoids of solid silver spangles and ribbon flowers, the bodice of solid silver spangles, blue stockings and slippers and lingerie of what appeared to be rainbowed crepe de chine.

A double dance was used for a finish, the man doing additional acrobatic stunts.

H. W. M.

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STOCK'S OPPORTUNITY

The inception of some scheme or idea at this reconstructive theatrical period in which definite preparations are being made for the coming season that will eventuate in the future entertainment, not of the larger cities but of the medium-sized towns, should, and probably is, the subject for much thought among those managers in whose hands the crux of the situation seems to lie.

It is an open secret that the increased cost of production, the higher salaries and the advanced railroad fares have made prohibitive the booking of road shows in the towns which years ago supported many companies, both one-night and three-nights stands as well as in many where week stands were played.

Pictures have played an important part in catering to the amusement demands of persons living too far from the larger cities to commute for their entertainment, and a few acts of vaudeville have served as a diversion to the pictures. Yet there is a long-felt want of the dramatic, the musical comedy and the serious plays that are so diverse and fill a niche in theatredom that the other forms of histrionic endeavor fail to satisfy.

Just what form of catering to the tired business man, the wife surfeited with the many daily worries, the adolescent youth and maiden of today, who are to be the men and women of tomorrow, will take, seems to indicate as propitious a revision to the older form of entertainment, the stock company.

Years ago we had the traveling melodramatic companies which have been killed by the higher standard set by the motion pictures, and before the prohibitively advanced tax of transportation was in vogue scores of repertoire companies who used to present a different play every night. Now there are comparatively very few and the time seems ripe for the stock organization which will present a different play each week and in the smaller towns perhaps two a week, with the possibility of circuits, say, of six towns within a small circular radius where companies may either switch in toto or the same company remain with an interchange of leading people or stars.

CLAIMS "TOPICS" GAGS

Editor the CLIPPER:

In reference to the write-up which appeared recently in the CLIPPER regarding the gags "Golf Story" that Harry Hines is said to be doing, and the old "Marriage Bit," which is being displayed by "Topics of the Day," I wish to say this: If Harry Hines is doing the original golf story, then he got it from the same place that I did, but if he is doing the Jewish version, then he is infringing on my rights, and if he is all that I have heard him to be, he will stop doing it now.

In regard to the "Marriage Bit," I will admit that it is a very old gag, but, in the words of Mr. Chesterfield, priority is as strong as originality, and knowing this, "Topics of the Day" should thank their lucky stars that I am playing around New York every week, so that they can keep the gags running.

This goes for the "cross-eye judge" story that they, as well as a dozen vaudeville acts, have lifted from me. My advice to them is to stick to "Topics of the Day" and leave the "Joe Millers" and the material of vaudeville performers alone.

My plan is to secure a petition of at least one thousand vaudeville performers and present same to Mr. Albee and ask him for his aid in eliminating this evil.

Thanks to G. J. H. for his criticism of my act, but, Ye Gods! why did you spoil it?

Yours,
BILLY GLASON.

Answers to Queries

Lyric.—Vincent Bryan wrote "Don't Take Me Home."

B. B.—Col. W. F. Cody was born February 26, 1845, in Scott County, Iowa.

Venus.—Annette Kellerman has appeared in vaudeville for about twelve years.

R. P.—Frank D. Bryan was a member of the National Trio, after he joined G. E. Moulton.

C. H. H.—Evans and Hoey produced "A Parlor Match" at Asbury Park, N. J., Sept. 5, 1884.

L. I.—There was a play entitled "On the Quiet." It was produced at Glen Cove, L. I., June 17, 1884.

S. U. D.—The play referred to was entitled "A Night Off," which was produced at Daly's, New York, March 4, 1885.

Tragic.—John McCullough's repertory included "Jack Cade," "Virginias," "Othello," "Spartacus" and "Brutus."

F. D.—"The Still Alarm" was produced by Harry Lacy, Aug. 30, 1887, at the Fourteenth Street Theatre, New York.

Variety.—George Caron, Frank Herbert and Sam Hinds did a three-brother act with Harry Kernell's vaudeville company as the Three Markos.

Drama.—"The First Violin" was produced by Richard Mansfield at the Hollis Street Theatre, Boston, and later at the Garden Theatre, New York.

Square.—"Led Astray" was first acted in this country at the Union Square Theatre, New York, December 8, 1873. In England, at the Gayety, London, July 5, 1874.

T. W. D.—Frank Morduant was with the Mordaunt & Block Stock Company at the Columbus Theatre, New York. Lydia Knott and Una Abell were also with that company.

L. O.—Daniel Frohman was the first manager who asked lady patrons to remove their hats, at the Lyceum, New York, on Dec. 2, 1886 (with poor success, at first).

G. A. T.—Margaret Dale was a member of the Girard Avenue Theatre Stock at Philadelphia, and then became leading lady for Henry Miller in "Heartsease" and "The Master."

Jamaica.—Yes. Snapper Garrison has been on the stage. He appeared in "A Run of Luck" at Niblo's Garden, New York, Jan. 9, 1888, riding the filly "Daisy" in the racing scene.

Bowery.—Tony Smith was a dramatic agent on the Bowery, and later at Fourteenth street and Third avenue, New York. He died at the Home for Incurables, at Fordham, N. Y., in 1898.

F. A. Y.—Billy Barry appeared in "The Rising Generation" when he was taken with the illness which resulted in his death. He was born in Ireland in 1850. He did blackface song and dances for a time.

R. M. S.—"His Honor, the Mayor" was produced at the Empire Theatre, New York, with William H. Crane in the cast, assisted by Frances Stevens, Vincent Serrano, Annie Irish, Percy Haswell, Alice Fisher and others.

Z. H.—Anna Held was induced to come to America by Ted D. Marks and was engaged by Florenze Ziegfeld, Jr., as a special feature with the "Parlor Match" at the Herald Square Theatre, New York, September 21, 1896.

F. O. B.—"Fun on the Bristol" was presented at Manchester, England, in 1882 by an American company, which included Frank Tannehill, Jr., John F. Sheridan, Richard Waldon, Carrie Daniels, Lulu Evans and May Livingston.

Famous.—Jesse L. Lasky produced "Ye Colonial Septette" in vaudeville. Then the "Military Octette," "The Girl in the Clouds," "The Fourteen Black Hussars," "Lasky's Quartette," "Robinson Crusoe's Isle," "A Night on a Houseboat" and "Pianophiends."

? ?—Juliet showed her act at the Lincoln Square Theatre, New York, in November, 1908. She did imitations of Frances Starr, E. H. Sothern, Connie Ediss, Georgia Caine, Vesta Victoria, Harry Lauder, Mme. Nazimova and Ethel Barrymore. Ad Newburger was her theatrical sponsor.

M. G.—"Little Lord Fauntleroy" was produced Sept. 10, 1888, at the Boston Museum, and Dec. 3, 1888 at the Broadway, New York. Elsie Leslie played the title role. H. J. Gilmour, F. F. Mackay, Geo. Parkhurst, Frank E. Lamb, John Swinburne, Alfred Klein, John Sutherland, T. J. Plunkett, Kathryn Kidder, Alice Fisher, Effie Germon and Carrie Vinton were in the cast.

25 YEARS AGO

Johnny and Emma Ray signed with Weber and Fields company.

Benefits were given in many theatres for the relief of the St. Louis tornado sufferers.

New plays: "Her Brother Bob," "Her Last Rehearsal," "1871," "Under the Cuban Flag."

David Belasco sued N. K. Fairbanks for $65,000 for services in training Mrs. Leslie Carter for the stage and making her a star.

Frank Mayo died on the train en route from Denver to Omaha. The Omaha Elks caused the body to be taken for burial to Philadelphia.

"The Yankee Cruiser" was presented in Boston. Charles Wayne, Clara Thropp, Jennie Weathersby and Florence Dunbar were in the cast.

The bill at the Brooklyn Music Hall included McIntyre and Heath, Prof. Leslie's dogs, Mr. and Mrs. Carter, Lottie Hyde, Rossi Brothers, Culhane and St. Felix.

Rialto Rattles

JUST A SUGGESTION

Why not book Singer's Midgets in the Hippodrome next season?

THOMAS EDISON

Is not the first to be fooled by a seal—it's been a skin game for years.

ABOUT THE ONLY

Things vaudeville magicians don't seem able to make disappear is "Open Time."

WOULDN'T IT BE AWFUL

To refer to "The Twelve Pound Look" as "The Heavy Countenance." "Home, James!"

PERHAPS!

"What keeps Ernie Young?" writes one correspondent. Maybe it's "The House of David Band."

BARBARA

Willard Mack promises "never to be a bad actor again." Wonder if Willard ever heard "Poor Pauline."

AT COLUMBUS CIRCLE

We saw prominently displayed in a tailor shop the sign "Suits Ready to Wear Out." Who wants that kind?

"ROMEING"

Delysia rescued Pearl White from her "Perils," but Miss White is not the first Pearl that has been lost in Italy.

SO

"Love Birds" have flown away from the Apollo Theatre, but can be seen any clear night at Central Park—east or west.

WE WONDER

Whether the decision to rebuild "Fighting the Flames" at Dreamland, Coney Island, which was destroyed by fire, was inspired by a reminiscent mood.

WE NOTE

That a dancing team is suing a certain restaurant for cover charges and that certain dancers at another restaurant raided recently were fined for "uncover" charges.

"TO BE OR NOT TO BE"

If George Cohan, David Belasco, Henry Miller and a lot of others are going to quit, we may see a lot of new headliners in vaudeville next season—why not? We need them.

WE HOPE

The song pluggers won't miss the chance at the big fight to be staged July 2, of being on the job to sing "Who'll Be the Next One to Cry Over You." Good, no matter which way the fight goes.

NICKNAME, OR—?

Dorothy, the efficient secretary of the head of one of the largest motion picture plants in New York City has quite a circle of "Reel" friends, the "Close up" kind. They say that anyone who marries her will be sure to get a "Dot."

AS GOOD AS ANY

"Where's a good place to fish?" asked the Great Leon of a fellow compatriot the other day.

"Try the Aquarium," was the rejoinder.

After thinking it over for a few minutes. Leon agreed that for the amount of water, there were as many fish there as any other place of like size.

WAS SHE IRISH?

Scene—Agent's Office. (Enter one soubrette.)

Soubrette—"Do you book Liberty, New York?"

Agent—"Yes."

Soubrette—"Well, give me Liberty or give me death."

N. B. She got both, according to the manager's report.

LONDON PARIS **FOREIGN NEWS** SYDNEY MELBOURNE

ENGLAND'S THEATRICAL BUSINESS IS NOW IN STATE OF COLLAPSE

London's Newspapers Reporting Condition as Above Severely Censored by Managers—Committees Meet and Plan Means by Which Managers Can "Carry On"

LONDON, June 13.—The theatrical situation in England due to the present serious labor conditions and in particular the coal strike, now in its tenth week, is being met bravely by all managers, who are doing all in their power to "carry on," as asked to by Sir Eric Geddes. The Theatrical Managers' Association and the Association of Touring Managers have both appointed committees which have been conferring this past week for the purpose of drawing up a plan of procedure.

At present the theatrical business in London, as in all England, is struggling through a period of serious depression. The present situation is termed by the daily newspapers as being a total "collapse" of the theatre. The papers, which have been playing up this feature, are vigorously attacked by members of the profession and by various managers, who assert that it is in "decidedly bad taste to discourage them and spread propaganda detrimental to them when they are trying their mightiest to 'carry on'."

"At present," said one manager, "there are more than thirty-five theatres playing in the West End, and no evidence of any collapse. One paper wildly declared that the cause of the present crisis is the high theatre rents, asserting that from £350 to £500 is paid for theatres a week. This is a fantastic assertion to make. Such a condition is beyond belief."

Another newspaper asserted that "actors' salaries would have to come down before the situation would be remedied." The writer of this article stated that "actors and actresses who do not draw a penny into the theatre are getting from £50 to £80 a week. It is certain that there are not more than ten actors or actresses on the London stage who can draw money into the house by reason of their name or personality. The fifty and eighty pounders should reduce themselves to twenty pounders, representing all that they are worth; £20 per week for six months is more profitable than £60 for six weeks."

These statements are characterized as "ridiculous."

"Who are these managers who are in the habit of paying and actors of receiving such salaries, unless they are valuable to the box-office," said this agent. "It is the insecurity of engagements in the London theatres that keeps the salaries of leading actors up. With no certainty that his engagement will last long the artist is forced to fix his terms accordingly."

These newspaper articles are merely another phase, it was said, of the sensationalizing of stories that concern the theatre or anyone connected with the stage.

"PUSS! PUSS!" IS CLEVER

LONDON, June 2.—Lee White and Clay Smith made their return to the Vaudeville Theatre here in a new revue by Dion Titheradge, Ronald Jeans and Ernest Hutchinson, with music by Kenneth Duffield, called "Puss! Puss!" The revue has but few, if any, slow moments, and shows these two favorites at their best.

The big feature of the show is given in the different songs done by Miss White, with Smith at the piano. The hit number of the piece is an Irish number on the style of "Call Again, Callaghan." Smith also had some numbers to himself, one in particular, "I'll Try Anything Once," which stood out. He also did some duets with Joyce Barbour, in addition to those with Miss White.

Bert Coote was the featured one in all the playlets, of which three were given. These were called "A Social Inconvenience," "The Greater Love" and "Third Party Risks." Horace Barnes filled in nicely between scenes with impromptu rhyming numbers.

BIRMINGHAM CUTS MATINEES

LONDON, June 10.—Matinees have been discontinued in all theatres in Birmingham, owing to the new restrictions on burning fuel, which has caused all electric lights to be shut off from the hours 2 P. M. until 7 P. M. Theatres have also been compelled to change their opening hours, owing to these rules, some of which formerly opened at 7 P. M., now opening at 7.30; others which began at 6.30 P. M., start now at 7 P. M.

A number of houses showing pictures have installed petrol engines and dynamos. It is hoped to resume matinees shortly by this method.

BIG FUND FOR SOLDIERS

LONDON, June 6.—Over £100,000 have been received as the proceeds of the benefit performances given recently throughout the country on Warrior's Day for Lord Haig's Fund for Soldiers, exclusive of the amounts received from motion picture theatre and amateur entertainments.

LIBEL SUIT OVER FILM

LONDON, June 4.—The first libel action based on the portrayal of a character in a cinema was lost here when the court returned a judgment against Bertram Montague, a theatrical agent, who charged that the villain in Oppenheim's "The Amazing Quest of Mr. Ernest Bliss" bore a marked resemblance in appearance to himself.

Friends of Montague declared on the witness stand that the character in the picture was so closely similar to the plaintiff that many persons thought that the character was meant to depict him. Counsel for the defendant pointed out that the plaintiff could claim libel if anyone knowing him thought he would take advantage of a stenographer, but no one had given such testimony.

Montague said that he had been ridiculed at his clubs and by business associates because of "the striking resemblance between him and the cad in the film."

PAULINE TRAVIS SAILS

LONDON, June 6.—Pauline Travis, well known male impersonator who has been "topping bills" in England wherever booked, will sail next week for America, ostensibly for a vacation. It is rumored, however, that a representative of an American vaudeville agent is negotiating for her appearance on the stage there if arrangements suitable to Miss Travis can be made.

NEW AUSTRALIAN CIRCUIT FORMING

LONDON, June 11.—Hugh J. Ward, managing director of the Australian theatrical firm, J. C. Williamson, Ltd., is now in London, seeking all sorts of vaudeville acts which he will route over a new vaudeville circuit which will be started in Australia by Williamson.

LIVERPOOL LYRIC CLOSING

LONDON, June 11.—Owing to the coal strike and transport difficulties, the Lyric Theatre, Liverpool, has been closed. Harry Arnold, manager of the theatre, will reopen the house when conditions improve.

NOTTINGHAM THEATRES DARK

LONDON, June 12.—Extraordinary scenes took place in the amusement houses in Nottingham during the recent industrial crisis. The City Council took the matter seriously and suspended most of the city's activities.

After half-past two in the afternoon train service was suspended and the only means of transportation between the centre of the city and the suburbs was the private charabanc service. Several days later, the corporation, as it had previously announced that it would, cut off the gas and electric supplies from four in the afternoon till midnight.

This was a serious blow to the theatres and other entertainment interests, which coped with the situation as best they were able. Some installed emergency petrol plants to generate electricity. The Royal and the Repertory were not, however, very fortunate in the installation of their plants. The Royal got its plant in working order after the first act of "The Private Secretary" had been given, but Mrs. Edward Compton, at the Repertory, had to play "Othello" by the light of a row of candles in the "floats."

Audiences accepted the situation in good humor and in many cases even seemed to enjoy the novel conditions. Hurricane lanterns were hung in the exits, which afforded sufficient light in front of the houses, and the performances were enabled to proceed with few hitches.

Several of the kinema theatres were greater sufferers and had to close their doors because they could not proceed with their programmes.

BIG FIRM DISSOLVES

LONDON, June 12.—The English theatrical firm of Laurillard & Grossmith has been dissolved. Both partners will resume their theatrical activities, however.

Laurillard will completely sever his connection with the firm and will organize a new Anglo-American combination with Marc L. Klaw for trading in English and American plays. For a time, however, the Gaiety and the Adelphi theatres will remain under his control, while Grossmith will concern himself with the Winter Garden.

Laurillard has been associated with Grossmith the past twenty years, and before that had also been engaged in the theatrical business. He is one of the pioneers among English motion picture exhibitors and was one of the first to open the de luxe type of picture house. He has also been connected with almost every other kind of stage entertainment.

"AUNT MARIA" OPENS

LONDON, June 11.—A new three-act farce comedy entitled, "Aunt Maria," was presented by Mr. Cecil Barth and Grahame Herington at the Royal Leamington, to be followed by visits to one or two other towns prior to its appearance in one of the West End theatres. The play was written by Rica Bromley, an authoress whose dramatic work has hitherto been confined to writing sketches for music halls. The plot is based on an experimental inoculation of one of the characters with the thyroid gland.

CHU CHIN CHOW TO STICK

LONDON, June 11.—"Chu Chin Chow," at His Majesty's Theatre, has passed its 2,200th performance, and the engagement has been continued indefinitely. Three weeks ago notice was posted of the closing of the record-breaking production, but now the play, which is now in its fifth year, will be continued.

MAUDE OPENING DELAYED

LONDON, June 12.—Because of the poor railroad conditions, Miss Winifred Maude was unable to open her engagement at the Empire, Motherwell. In view of the difficulties which she has been having, Miss Maude decided to transfer her Scottish dates, including two weeks at the Metropole, Glasgow.

ROYAL THEATRE CLOSES

LONDON, June 13.—The Royal theatre at Manchester upon whose stage trod many famous actors and actresses, has closed and after alterations by the present owners who have lately taken it over, will be opened as a picture house.

The Royal theatre was built at a cost of twenty-three thousand pounds and opened by the late John Knowles, September 29, 1845, the first piece being, "Masquerading in the Indies," in which Marie Wilton, a child actress appeared, Miss Wilton later becoming Lady Bancroft.

Mr. and Mrs. Charles Keane appeared there in a stock company in 1847, also Barry Sullivan and Miss Glyn, a pupil of Charles Kemble; later there appeared with the same company Mr. and Mrs. John Wood, W. H. Stephens, Edward F. Addison and Laura Addison his daughter who made her debut in 1850 as Lady Macbeth.

Others who appeared at various succeeding times were Tom Swinbourne, Helen Faucit, Amy Sedgwick, Walter Montgomery, Henry Vandenhoff, Minnie Sidney M. Travers, William Warboys, John Curtis Cooper and Phillip Emery, the original Mr. Potter in "Still Waters."

Charles Calvert in 1859 managed a stock company which included Annie Neso, Julia Seaman, Mrs. Horsman, Isabel Adams, Mrs. Raymond, Gaston Murray, G. F. Sinclair, Harry Chester, Joe Robins, H. D. Jones and Mrs. Calvert.

The second season of this company, was marked by the appearance, among others, of Henry Irving who appeared as Adolphe in "The Spy."

Other prominent actors who appeared were Charles Matthews, Charles Dillon, Squire Bancroft, J. L. Toole, John Hare, Mr. and Mrs. Kendal, Ellen Terry, Forbes Robertson and Herbert Tree.

HACKETT GIVES "MACBETH"

PARIS, June 11.—James K. Hackett's performance of "Macbeth," at the request of the Ministry of Fine Arts, was given on Monday night, here, at the Odeon Theatre, which is owned by the State, and resulted in a new triumph for Hackett and his supporting cast. The performance was given for the benefit of American, English and French charities.

Sybil Thorndyke, the English actress, made a flying trip from London, to appear as Lady Macbeth in support of Hackett. The rest of the cast were all English and American, being practically the same as that which appeared in the London production of the play.

The show netted over 83,000 francs, which exceeded the records of big gala opera performances which have been given at the theatre.

PILCER'S PLACE CLOSES

PARIS, June 6.—Harry Pilcer's dancing palace near the Opera where he hoped to reap a fortune as great as that left by Gaby Deslys, is closing its doors.

Pilcer's establishment was another evidence that Paris has too many de luxe resorts available for tourists and the French are unable to pay the prices that managers like Pilcer insist on charging. At first, the place was the center of attraction, but the regular dancers soon got tired of watching Pilcer's style and decided that they could dance cheaply at other resorts.

VARIETY IN EUROPE BAD

LONDON, June 13.—Variety business has taken a slump all over the continent, and few theatres are playing to more than half capacity. This is especially noticeable through France, Belgium, Holland and Denmark. Brussells seems to be about the only city that is holding its own. Conditions are expected to improve when the political situation clarifies.

DE VRIES IN PLAYLET

LONDON, June 11.—Henri De Vries is presenting the "Counterfeiters," the American comedy drama from the pen of Dorothy Drake, for the first time in England.

Walter J. Kingsley spent the week end in Atlantic City.

Jimmy Duffy is doing a new single act over the Fox circuit.

Gallagher and Shean are playing their new act over the Fox time.

Dorley and Rogers broke in a new act at Peekskill, New York, last week.

Gladys and **Sybil Fooshee** will leave for their home in Los Angeles this week.

Georgie Price returned to New York last week after two weeks in Chicago.

Fern Rogers and Company has been booked by Paul Allen for the Fox time.

Eddie Nelson, who is with "Sunkist," is reported to have signed with the Shuberts.

Mae Marsh, the picture star, will be seen in a play next season entitled "Brittie."

Irene Wiley, last with Harry Carroll in vaudeville, will be seen in production next season.

James J. Morton, the announcer, will do a monologue for his vaudeville act next season.

Healy and Cross are back in New York after playing forty-one weeks on the Orpheum time.

Louise Dresser and **Jack Gardner** have been booked to open on the Orpheum time in July at 'Frisco.

Al Darling headed the theatrical division of the Bronx Borough Day Parade on Saturday, June 11.

Ruth Roye goes on a vacation the middle of July, when she will have completed a solid year of work.

Helene Coline is having a new song and talk act written for her by Milton Hockey and Howard J. Green.

Marie Salisbury, who has been playing clubs around New York, is now with the Gold Diggers company.

Mr. and **Mrs. Hart** will celebrate their twenty-fifth wedding anniversary at 517 E. 77th street, on June 17.

Harry Ward, of the Rose and Curtis office, was married last week to Belle Irwin, the vaudeville actress.

Mac Traub will be seen in vaudeville again with a new partner next season. Both will work in blackface.

Keefe and **Lillie** have been booked over the Loew circuit by Al Grossman and will open in Knoxville on June 21.

The **Gossman Twins** are now with Dean Moore, the act having been routed over the Fox time by Paul Allen.

The **Hilton Sisters** will open on the Loew time at the Boulevard Theatre this week, booked by Al Grossman.

Grace Seymour, who has been playing clubs around New York, will break in a new single in vaudeville shortly.

Morris Rose, producer of the "Greenwich Village Follies," has accepted two new plays to be produced next season.

Agnes Kane, who tried out a new single recently in New York is playing out of town and rearranging her routine.

Frank Hunter wishes to deny the report printed recently that he is to be married shortly to a non-professional.

Etta Harrigan, who went to Healy's Boston, for one week and stayed four, has had another extension of six weeks' time.

ABOUT YOU! AND YOU!! AND YOU !!!

Lillian Fitzgerald will be seen in vaudeville during the months of July and August and will return to production in the Fall.

William Demarest, of Demarest and Collette, was in charge of the "Clown Night" show on June 14, at the N. V. A. club.

Harry Moss inaugurated a series of afternoon dances and entertainments at the Marlborough Hotel on Monday afternoon.

Martin Moore, Tom Dooley, Link and Phillips and **Lynne Cantor** have been booked by Abe Feinberg for the Loew time.

Richard Bennet has been engaged by Sam Harris for the leading role in "The Hero," which will be produced early in the Fall.

Elma Gillette had charge of the Shakespearean Booth at the Actors' Fund Benefit which was held in Los Angeles recently.

Buster Finelle, the dancing violinist, who has been playing clubs and cabarets, will be seen in a musical production in the Fall.

Alvia Barnes, prima donna, was booked by Harry Walker for "Breach Brevities" at South Beach, Staten Island, and opened last week.

Emily Lee, formerly with "Love Birds," will take a vacation for the summer prior to opening in a musical production for next season.

Nellie Weston, "The Fainting Girl," is playing in a new act with Jack Kearney through New York state, direction of Bruce Duffus.

Harry Walker, who has been for two years at 507 Astor Theatre Building, has moved to a larger suite at 502 in the same building.

Milton Hockey's and **Howard J. Green's** "Minstrel Monarchs" opened for a tour of the Loew time at the Metropolitan Theatre on Monday.

Jean Irwin is breaking in some new material out of town and will be seen on the Loew time shortly; direction of Charles Fitzpatrick.

Alice Sheldon and **Lucille Daly** opened last week for a tour of the Keith Southern time. They will open for the Orpheum circuit in September.

Sonia Marens, last seen in vaudeville with William Seabury's Revue, will be seen in a new musical farcelet, which is to open in vaudeville shortly.

Ray Kossar, who has been at Healy's Golden Glades, is having some new material written for a new act which she will try out shortly out of town.

Thelma Vivian Smith is rehearsing several new dances which will be introduced in a new act which she has in preparation for the coming season.

Joan Sawyer has been engaged as a special attraction to appear at the "Latzcellar," a Broadway cabaret, opening her engagement Tuesday, June 14.

Joan Sawyer and her dancing partner, **Lee Tanton,** opened at the Beaux Arts, in Atlantic City on June 14. Arthur L. Sprecht's orchestra is now with them.

The Warso Sisters will have new material and wardrobe next season; they are taking several weeks' vacation before starting on their next season's bookings.

Helen Plimmer, daughter of Walter J. Plimmer, was engaged to be married last week to George Marion Lord, a midshipman at the U. E. Academy at Annapolic.

Arthur Swanstrom and **Carey Morgan** have staged a new song and dance act for Eleanor Pierce, in which she will be supported by Clarence Rock and Harry Jans.

Bert Gilbert and **Al Brody** have arranged a new song and dance routine with which they have started work for the season at the Domino Inn, at Coney Island.

Harry Rosenthal, who is now in charge of the orchestras playing at the Rosemont Dancing Academy, Brooklyn, and **Alex Sullivan** are collaborating on a musical comedy.

Sarah Truax, after an absence from the stage for more than five years, appeared at the Woodward Theatre in Spokane in the title role of "Madame X," week of May 26.

George Kennedy, formerly musical director for Jimmy Hodges' "Pretty Baby," is now musical director for Jack De Winter's "Mummies" which was cast by Harry Walker.

Harry Rosenthal, formerly at the Club de Maurice, is now conducting the orchestra and playing piano for the new dance palace in Brooklyn, known as the Rosemont.

Janet Moss, formerly leading lady for David Warfield, Barney Bernard and Walker Whiteside, is now appearing in vaudeville in a new act called "Twenty-four Hours."

Will Cromwell sails for Southampton aboard the *Aquitania* June 14 and will take a three months' vacation on a tour through Europe, returning to New York in September.

Viva Ethelia, the coloratura soprano, who has been praised by Galli Curci, has been routed over the Keith vaudeville time and will be seen at the Colonial Theatre in August.

The **King Sisters,** who were recently with Irene, are now making records for the Okey Company and will be featured in a musical production next season, direction of Leslie Morosco.

Ben H. Atwell, the theatrical press agent, is handling the publicity for the Anti-Prohibition Parade Committee which is actively engaged in forming a protest parade to be given July 4.

Harry Hines, Andy and **Louise, Barlow, Bryant** and **Stewart,** the **Royal Harmony Five, Reed** and **Blake,** the **De Perrie Trio** and **Ben Bernie** have been booked by Abe Feinberg for the Fox time.

Bobby O'Neill and Company will close at the Majestic, Chicago, in June with their act, "Four Queens and a Joker," after having played since last August, and will reopen on the United time in August.

Mabel Courtenay and husband, who are at present appearing on the Orpheum circuit, will at the conclusion of their present route in a few weeks, settle in Los Angeles and engage in commercial pursuits.

Joe Conlin and **George Birch,** singers, dancers and instrumentalists, who were formerly at the Cafe de Paris, Atlantic City, are now featured at the Friars Inn and will do an act in vaudeville next season.

Lucas and Inez, after finishing their Keith route, are now at their home in Omaha, Neb., where they will rest for a short time prior to the playing of several fairs they have booked for the summer season.

Tommy Gordon was presented with a gold watch and chain by the members of the N. V. A., last Tuesday evening in appreciation for his originating the "Clown Nights," and for his work in making them a success.

Overholt and Young who have been playing around New York on the Fox time, have been given a route of 35 weeks over the Loew southern time and will play to the Coast, opening August 1 at Baltimore.

Maurice Wertheim, of the Theatre Guild, gave his associate officers and the casts of "Lilliom" and "Mr. Pim Passes By," a garden party at his Summer home called "Wyndysoul," in Cos Cob, Conn., on Sunday.

Harry Moss and **Norman Sper** have engaged the Grand Ballroom of the Hotel Astor for the last Saturday in October, when they will run an entertainment and ball for the benefit of the service men in Fox Hills Hospital.

Milton Berle, of the kid vaudeville team, Kennedy and Berle, spent last Tuesday morning as the guest of Benny Leonard, and in the afternoon was fined a dollar for breaking a window, while playing baseball on 118th street.

Anna Pollock, private secretary to F. Ray Comstock, was married last week to Jack Lebowitz, also connected with the show business. The couple will spend the next month honeymooning and Miss Pollock will then return to her desk.

Paul Salvin, owner of the Palais Royal, Cafe de Paris, Little Club, Moulin Rouge, the Follies Bergere, and several other cabarets, dance halls and road houses, has retired from active business. His son, Sam Salvin, will handle his business affairs.

Warner Gault is doubling from the "Broadway Whirl" at the Times Square Theatre to the Apollo Theatre, where he is also appearing with Billie Shaw's playlets, by permission of John Henry Mears, his manager. An alley separates the houses.

Al Herman, who was principal comedian with the Greenwich Village Follies during the past season, is playing for a few weeks in vaudeville, opening in the B. F. Proctor Theatre. Mr. Herman has been re-engaged for the Follies for next season.

Harry Horsford, playing at Los Angeles last week on the Orpheum circuit, was met his fiancée, who came from Sacramento; at the conclusion of his tour in a few weeks the couple will be married and spend a couple of months honeymooning before Horsford opens on the Keith time in the Fall.

Yvette Rugel, Georgie Price, Fay Marbe, Sam Ash, Green and Blyler, Milo, Dickinson and Deagon, Bob Nelson, Gertrude Saunders, Bard and Pearl, John Guiran and La Petite Marguerite, Jennie Middleton, Willie Smith, Burt Earl and Girls, and **Mossman and Vance** appeared at the Sunday night concert at the Winter Garden.

Joe Laurie, Jr., Jack Norworth and **Janet Adair, Clara Kimball Young, De Haven** and **Nice, Eva Puck, Frank Otto, Bert Williams, Bobby Nelson, Stan Stanley, Taylor Holmes, Valeska Suratt, Olsen** and **Johnson,** and **Bob La Salle** appeared at the benefit for the American Theatrical Hospital, at the Colonial Theatre in Chicago on May 29.

J. M. Kerrigan, who created the role of Jimmie Caesar in "John Ferguson" under the direction of St. John Ervine, author of the play, will resume the part when the play opens at the Belmont next Monday. "John Ferguson" was first produced by the Irish Players in Dublin, of whom Mr. Kerrigan was a member at the time. Except for this change the cast will be the same as that which has been playing at the Garrick.

BURLESQUE

"JAMBOREE" IS BIG SHOW OF YEAR

MANY STARS ARE SEEN

A fine array of talent was presented at the Columbia Theatre Sunday night. There were headliners from vaudeville, stars of Broadway productions and the cream of the burlesque attractions there. It was the occasion of the second annual "Jamboree" of the Burlesque Club. The proceeds went to the fund for the relief of the ill and indigent members of the club, also toward the building fund for a new home for the club.

The Columbia was well filled by the time the curtain went up at 8:15. Hughy Shubert was in charge of the orchestra, with Mike Zelanko taking charge while the Bedini numbers were on.

Loney Haskell was the announcer. His introductory speeches were amusing.

Shubert handled the orchestra in a clever way.

Henry Dixon introduced Haskell, who made an interesting speech on old-time and the present burlesque.

The bill started off with an opening chorus headed by Harry O'Neal, who was assisted by many of the stars of burlesque including both men and women, also the chorus from B. F. Kahn's Union Square Theatre.

Ben Bard worked from one of the upper boxes. It was a great sight and well staged. Dan Dody staged this. O'Neal sang "Don't Get Excited," in a real clever manner.

Wright and Steele was the first act, working in one, a man and woman.

Marty Collins and Jack Pillard were next offering their act they are now doing in vaudeville. They went over nicely. They do a singing and talking act. Collins also played the cornet well.

Dolly "Dimples" Morrisey was next, offering two numbers and finishing with a graceful dance. Miss Morrisey looked beautiful in her pretty new gown. She sang well and put her numbers over successfully. Her act was heartily received.

Joe Watson in his comedy talking specialty was a big hit. His material was good and he knew just how to get it over.

Frisco told a story and then did his famous dance, that was a clean-up.

William and Joe Mandell, who were playing the Palace, did their comedy acrobatic act and had the house in an uproar.

Lester Allen was next. He opened with a song and then offered a corking good dance. Allen, who left burlesque several years ago to go with Geo. White's "Scandals," was welcomed warmly. Allen is a much improved performer than when we saw him last.

Callahan and Bliss offered their fine comedy talking and dancing act and repeated their success of last season. This is a great act for any bill and it is different from any other two-man act.

Sadie Banks offered a dramatic act, "Night in a Court Room," all by herself. Her acting was artistic and her endeavor was received kindly.

Clark and McCullough presented the "Bedroom" scene from "Peek-a-Boo" and they were a young riot. They were assisted by Charlie Moe, Emily Earle, Pauline Anderson, Eddie Bisland, Wally Sharples and Jack Edwards.

Bedini's chorus then appeared with Miss Earle in a manicure number that was a big success.

The Six High Steppers then offered their dancing specialty and scored.

Whiting and Burt was next, singing two numbers that more than pleased.

Jim Barton went so big in his dancing

(Continued on page 25)

ANNUAL MEETING HELD

At the annual meeting of the Burlesque Club, held in the clubrooms last Thursday night, one of the largest gathering of members of the club attended that has been to any meeting since the club has been organized.

An election of officers for the ensuing year took place. I. H. Herk was re-elected president as were the following officers: James E. Cooper, vice-president; Benjamin F. Kahn, treasurer, and Harry Rudder, financial secretary. Eddie Shafer was elected recording secretary. The new board of governors are E. Thomas Beatty, Frank Hunter, Harry O'Neal, Benjamin Hilbert and Billy Gilbert.

A resolution was passed to waive the initiation fee for actors for the month of July.

Harry Rudder was presented with a beautiful monogrammed watch, which was inscribed, "To Harry Rudder. In appreciation from the Burlesque Club, June 9, 1921." The presentation speech was delivered by President Herk. Henry Dixon, then, in a well delivered speech, presented to President Herk, from the club, a serving table and cut-glass set.

After the meeting a dinner was served, with Rube Bernstein, Henry Dixon, James C. Sutherland, Harry Strouse, Nat Golden and Dick Zeisler acting as waiters.

An entertainment was given in the reception room, with talent furnished by members of the club and a jazz band.

MANAGERS HOLD MEETING

A special meeting of the Producing Managers' Association was held in the offices of James E. Cooper in the Columbia Theatre Building Monday afternoon at three o'clock. This association after its meeting left for the Knickerbocker Building to have a joint meeting in the offices of the H. C. Minor Estate, which was held at four o'clock.

After a meeting of almost two hours, word was sent out that there was nothing of importance to announce.

MRS. WASHBURN IN HOSPITAL

ONEONTA, N. Y., June 10.—Mrs. Howard C. Washburn, who was with "Jingle, Jingle," last season, was operated on at the St. Peter's Hospital, Albany, N. Y., last week, when she had a tumor removed from her shoulder. Dr. Gerald Griffin performed the operation, which was successful.

Mrs. Washburn is resting at her mother's home, here.

NEW SHOW AT THE WILSON

WEST NEW YORK, N. J., June 13.—The burlesque stock company this week at the Wilson Theatre is called "At the Springs" produced by Charlie Collins. In the cast are Collins, Ambark Ali, Jack Hunt, Ray King, Pearl Briggs and Ida Blanchard. There are also six girls. The stock opened here last week.

BURLESQUERS ON VACATION

OKAUCHEE, Wis., June 6.—Dot Barnett and Jack Healy arrived here today, from New York. Billie Barnett has arrived also; she came from her home in Kansas City. Mike Kelly is expected next week. They will remain for the summer.

TOM HOWARD AT THE BIJOU

PHILADELPHIA, Pa., June 13.——Tom Howard opened at the Bijou here today. He produced the show and is doing the principal comedy of the show. Howard recently closed at Kahns Union Square, New York, after producing there almost a year.

SIGN FOR "CABARET GIRLS"

Mike Kelly has engaged so far for his "Cabaret Girls" next season: Dot Barnett, Harry Seymour, Fred Hackett, Ethel McDonald, Rose Allen, Lee Hall and Billie Barnett.

STRIKE HALTS WORK ON SHOW

GERARD SCENERY HELD UP

The work of rebuilding the old "Follies" scenery that Barney Gerard had purchased was halted at Miner's Bronx Theatre last week when the three stage-hands engaged in building two burlesque productions out of the scenery were not allowed to continue by the order of the local stage hands' union. This was not in the nature of a strike, as was reported, but was done because the three men were not members of Local No. 1, although they were members of the International Alliance of Stage Hands. Under the union laws non-local members must either receive a permit from the local in whose jurisdiction they are working, or else have a contract with their employer for the next season. As these three had neither the permit nor contract they were not allowed to work.

So far, it was stated at the stage hands' headquarters on Fifty-fourth street by Business Manager Wm. E. Monroe, no other stage hands belonging to the union have taken the places of the three men who were stopped from working.

JAMES HYDE IN FRANCE

James Hyde, of the firm of Hyde & Behman, sailed on the *La France* last Thursday. He will go to France first and then go to England in time to see the International Polo Matches. Hyde will meet his sister Lillian, in England, who has been competing in the golf tournament on the other side. Mr. Hyde and his sister will return to the States in about two months.

WARD & BOHLMAN ON W. V. C.

Ward & Bohlman, last season with one of Hurtig & Seamon's shows, have received contracts from the Western Vaudeville Circuit to open Sept. 1. They are playing the Keith Time in the East in the meantime.

SCRIBNER ON MOTOR TRIP

Sam A. Scribner, general manager of the Columbia Amusement Company, left on a motor trip last week for his former home in Brookville, Pa. He will return to New York about the 20th of this month.

LANG AND SAWYER BOOKED

Lang and Sawyer, a sister team who have been playing vaudeville through New England, were booked last week by Lou Redelsheimer with one of Bernstein and Gallagher shows for next season.

NEW HAVEN ON COL. CIRCUIT

The Columbia Amusement Company will play New Haven next season. It has not been decided as yet whether it will be a week or three night stand.

MIDGIE MILLER IN NEW ACT

Midgie Miller is rehearsing her new act which will open on the Poli Time June 20. She calls the act "Midgie Miller and her boy friends."

"RAZZLE DAZZLE" CHANGES NAME

The "Razzle Dazzle" show of last season on the American Circuit will be called "Harum Scarum" the coming season.

TALBOT CHANGES SHOW NAME

Lew Talbot will call his "Tempters" on the American Circuit next season, "Baby Bears."

UNION SQUARE SHOW LACKING IN COMEDY NOT UP TO STANDARD

The show last week at Kahn's Union Square was not up to the one the previous week that Joe Rose produced. It did not have the material and comedy situations of the other show. Rose also produced this show. The bits did not seem to have the finish to them that they should have had. He called the first part "My Nephew," which was produced at this house earlier in the season.

Rose did his "Dutch" all through the show, while Eddie Jordan did an old Irish character in the first part and black face in the burlesque.

Joe Lyons was the uncle, a Western role in the first part and he did straight in the last part. Johnny Kane was a cowboy early in the show and a Chinaman in the burlesque.

Eddie Welch did a rough Western role at first and several characters in the last part.

Frances Cornell worked finely in the bits and sang her numbers with ease. Her costumes looked pretty from the front.

Kitty Warren had a dandy supply of "pep" which she injected in both the bits and her numbers.

Margie Pennetti worked up the bits with the comedians in her usual clever way and put her numbers over in good shape. She too displayed a neat looking wardrobe.

Helen Adair sang her numbers very well and her selection of costumes was good. She looked real sweet. She did well with her lines.

Jessie Reese was in several bits and had two numbers which she had no trouble in getting over for encores. Her gowns were more becoming than the previous week.

Kahn has a corking good looking chorus and they are a well formed lot of girls. There costumes were above the average than the ones they have been wearing in the past.

Jordan, Rose, Lyons and Miss Warren were in the trunk "bit." Miss Cornell wearing white tights, displaying well formed limbs, had the first number, singing "Go To Sleep My Baby," taking one encore. The "story" and "sweetheart" bit blended together, was given by Rose, Welch and Miss Pennetti.

The "pocketbook" was next, in which Jordan, Rose, Welch, Lyons and the Misses Adair, Reese, Pennetti and Cornell appeared. Miss Cornell repeated in this bit Tuesday night, in a place, where some other woman should have appeared. Miss Warren was not in this bit. She should have been used, instead of Miss Cornell following herself on again.

Miss Reese sang "Peggy O'Neill" and did it well, in fact her work in this number stood out. She was called upon to give several encores and she deserved them. The girls in the chorus worked very nicely in this number. It was a success.

The "How to Make Love, in the Book" bit was next. It was given by Rose, Welch and Miss Cornell.

Johnny Kane sang "Save Your Daylight" with the chorus and did it well.

In the "Have a Cigar" bit given by Jordan, Kane and the musical director they put it over well.

The "Haunted Castle" followed, it was in three scenes, with Jordan, Rose, Lyons and Welch, dealing with the mystery of a haunted place in which there was supposed to be a hidden treasure. During the action of this part of the show Miss Adair sang "Beautiful Faces" effectively. Miss Warren put "Stop It" over in good style. Miss Pennetti put over "Oh, Murder" with lot of action. Miss Reese sang "Made Me Forget How to Cry" very well. Miss Cornell gained several encores singing "Mimi."

There was a good size house for a warm Summer evening, hardly a seat was left on the main floor.

SID.

SIGNS WITH CANTOR SHOW

Caroline Warner closed recently with the Eddie Cantor show. Miss Warner joined the show in Cleveland the middle of April after closing with Geo. Jaffe's "Joy Riders," with which show she was soubrette all season.

AHEARN REVUE AT CITY

Charles Ahearn is presenting his revue this week at the City Theatre. Ahearn goes with Arthur Pearson's "Step Lively, Girls," next season.

LILLIAN ISABELLE IN VAUDE.

Lillian Isabelle, last season with "Folly Town," is doing a "single" in vaudeville. She will start for the Coast about the middle of July in a double, working with her sister Alice.

MELODY LANE

MUSIC MEN UNEARTH BIG PLOT TO COUNTERFEIT SONG HITS

Evidence of the Reprinting of "Bright Eyes," "Whispering" and "Humming" Found in Boston—Matter Before Grand Jury and Indictment Is Expected This Week

A big plot to systematically counterfeit the plates and reprint the popular song hits has been unearthed in Boston. A search dating over a period of several weeks has just been completed, with the result that counterfeited music has eben discovered and seized and evidence as to the piracy submitted to the Grand Jury, which is expected to render a verdict within a day or so, when warrants for offenders will be issued.

Evidence secured up to date reveals the fact that three big song successes have been counterfeited and sold in Boston and throughout New England. They are "Humming," a number published by Harms, Inc.; "Whispering," published by Sherman, Clay & Co., and "Bright Eyes," a Waterson, Berlin & Snyder Co. number.

The exact amount of copies printed and sold of these publications will doubtless never be known, as the counterfeiting has been going on for some time and the number disposed of can only be estimated.

Reprinting copyrighted music is a crime, punishable by fine and imprisonment, and the music publishers who are back of the investigation are sparing neither time and expense in rounding up the counterfeiters.

The reprinted copies of the songs are in some instances said to be almost exact duplicates of the originals and only by careful scrutiny can they be found.

No arrests have as yet been made, the evidence having been carefully secured and presented to the Grand Jury. The parties implicated are said to be well known in music circles and their arrest will cause a sensation.

E. C. Milk conducted the investigation.

HEIRS LOSE ROYALTY CASE

Through a decision of the highest court, the heirs of Gaetano Donizetti, the Italian composer, have lost their suit for many millions in royalties on the composer's operas.

The court held that the heirs were entitled to royalties for only ten years after the composer's death, which occurred in 1848, although it was contended by the counsel for Giuseppi and Gaetano Donizetti, nephews of the great composer, who brought suit against the Society of Authors and various theatres, that the present law granting royalties for fifty years applied.

In granting the decision the Court held that the law of 1798 was effective when the composer died, and also in the contention that the royalties applied from the death of the last collaborator on the words of the operas, which occurred in 1875, entitling them to royalties until 1925, that the rights of the heirs of each collaborator run separately, dating from each death.

FRED STEELE WITH BROADWAY

Fred Steele, late of Fred Fisher's organization, is now in charge of the Boston office of the Broadway Music Corporation, suceeding Willie Horowitz, who returned to the New York office of the firm.

DAVIS STARTS SONG CONTEST

Benny Davis has inaugurated a popular song contest at Reisenweber's for Thursday evenings. A prize for the most popular melody introduced will be given by Davis.

BERNARD ON VACATION

Al. Bernard, who wrote "Spread Yo Stuff" for the Triangle Music Co., is on a four-week vacation trip to his home town, New Orleans.

KALVER BACK IN CHICAGO

J. B. Kalver, who for the past few weeks has been on the western coast in the interests of Jerome H. Remick & Co., is back in Chicago.

SCHREIBER OUT OF BERLIN'S

Lou Schreiber, formerly connected with Irving Berlin, Inc., severed his connection with the company on Saturday of last week.

GLASON WRITING SONGS

Billy Glason, the vaudeville single, is writing a number of new songs, several of which are already contracted for.

WRITERS PLAN DRIVE

The Song Writers' Protective Association of America is planning a membership drive for the week beginning June 19. Already 625 members have enrolled and more are joining daily. During the drive special announcements will be sent to every song writer who can be reached through the mails. Kenneth B. Mansell, the president of the association, will have charge of the drive, with offices in Wheeling, W. Va. He will be assisted by Irving Atkins and the other officers.

After the drive Mr. Mansell will visit the leading publishing houses in the East to consult with them on questions of publishing. Chas. M. Bolin, the secretary, and Irving Atkins, the vice-president, will accompany him on the trip.

NOVELTY NUMBER SCORES

"The Wang Wang Blues," a new novelty number in the Feist catalogue, is scoring one of the quickest hits on record. The number is but a few weeks old. Comparatively little in the way of big popularization has been done in connection with the number, yet it is one of the biggest sellers in the Feist catalogue.

MUSICIANS IN CONVENTION

ROCK ISLAND, Ill., June 11.—The National Federation of Musicians' Clubs is holding its convention here, and musicians from all parts of the country listened to the first presentation of "The Apocalpse," the prize-winning oratorio by Paolo Gallico, which was awarded $5,000.

CALLAHAN BUYS FLORIDA HOME

J. Will Callahan, the song-writer who has been trying to regain his health for the past several months in New Smyrna, Fla., has completed a new bungalow in that town, where he and his wife will live. Callahan's health is slowly improving.

REMICK BUYS "KENTUCKY HOME"

"Kentucky Home," a new number by Harold Weeks, writer of "Hindustan," was purchased this week by Jerome H. Remick & Co.

The number was published in Seattle and already is selling well in the west.

ED. LITTLE IN NEW YORK

Ed. Little, of the San Francisco music house of Sherman Clay & Co., is in New York. The reprinting of the western hit, "Whispering," is responsible for his trip east.

TEST CASE FOR COMPOSERS

SYRACUSE, N. Y., June 13.—The first test case in central New York to uphold the contention of the Society of Authors, Composers and Publishers that movie houses are not beyond the pale of the copyright law and may not without permission reproduce for profit, in any manner, any musical composition of the members of the society, will be tried at the June term of the United States District Court for the Northern District of New York, this week.

Morris Fitzer, of Syracuse, proprietor of the Arcadia Theatre at 2203 S. Salina Street, is charged by Attorney Earl I. Freshman with an infringement of the copyright held by the Victoria Publishing Company of New York.

In the complaint filed with the court, it is claimed that Otto Harbackin originated the words and lyrics and Louis A. Hirsch the music of the favorite "Love Nest" from "Mary." This was created early last spring. On April 9, 1920, the composers sold their rights in the composition to the plaintiff publishers. It was copyrighted on April 12, 1920.

On December 4, 1920, "and prior and subsequent thereto," according to the complaint, Fitzer is alleged to have given public performances of the piece at his Arcadia Theatre, which infringed the right of the publishers, and that he threatens to continue the alleged infringing.

The performance was given at the Arcadia, under the direction of Fitzer, for the entertainment and amusement of his theatre patrons, according to the complaint. He is alleged to have "realized large profits" from the infringing performance.

This alleged act deprives the plaintiff of the right to publicly perform the composition and to grant the right of public performance to others upon the payment of royalties.

The New York publishers ask for a $250 penalty in lieu of royalties and a permanent injunction against the Syracuse theatre owner.

Through Attorney Ralph Shulman, Fitzer has entered a general denial of the charges.

DON'T WANT TO PAY ROYALTIES

A bill which created no little astonishment and amusement among members of the Society of Composers, Authors and Publishers has been introduced in the Illinois State Senate. It refers to the rights of members of the society to collect a performing rights fee on the compositions controlled by the organization.

The bill provides for a fine and imprisonment for anyone who attempts to exact money from a purchaser of music in addition to the purchase price on account of public use of such music.

The bill is as follows: "An act to revise the law in relation to criminal jurisprudence," approved March 27, 1874, as amended, the added section to which read as follows: "Any persons who exact, or attempts to exact money from a purchaser of music, in addition to the purchase price, on account of public use of such music, shall be find not exceeding two hunder dollars ($200), or imprisonment in the county jail for not exceeding one year."

In view of the fact that the law which gives copyright owners the right to collect a performing rights fee, is a Federal statute, the proposed Illinois bill will doubtless soon be forgotten.

HAGEN IN CALIFORNIA

Milt Hagen, formerly with the Jack Mills, Inc., music house, is now in California completing the new light opera, "Tahoe." Joe McKiernan is with him.

JOHNSTON ON VACATION

Arthur Johnston, with the Irving Berlin Music Co., has left for a two weeks' vacation which he is spending at Cornwall, N. Y.

AN ANSWER FOR "OLD TIMER"

CHICAGO, June 11, 1921.

Editor, THE NEW YORK CLIPPER:

Dear Sir:

In trying to solve the present condition of the music business there is one point that we all seem to overlook, and that is, it is not what the publisher or dealer wants, but rather what the public wants.

The writer agrees with "Old Timer" in last week's issue that the public will not pay thirty and thirty-five cents for ordinary popular music, but does not agree with him when he says that what the business needs is the Woolworth and other ten-cent syndicates. Ten-cent music, for various reasons, is out of the question at this time, whether we like it or not; the twenty-five-cent music is here to stay for the time being at least. We have found that the public *will* pay twenty-five cents for a copy of music and buy *several* copies, where formerly, if they did pay thirty or thirty-five cents, they would buy *fewer* copies.

Fewer and better songs, a more uniform price to the dealer and a little more co-operation I believe will help get the business back to normal.

While it is true that no one can pick hits, still that hardly excuses the printing of hundreds of songs every year that the dealer cannot sell, even the original sample sent him. A uniform price and co-operation go together. How can a publisher expect co-operation from the dealer when, as in one case I recall, a production number was sold to one of the local syndicate stores at a price whereby they were enabled to sell this number for thirty cents at a profit, while the rest of the dealers all had to get forty cents for this number to get by. Again, how can the publishers who control retail departments expect co-operation when they sell their own publications for twenty-five cents over their own counters and then ask the rest of us eighteen and twenty cents for the privilege of handling their numbers.

There is a lot of food for thought in this uniform price idea, Mr. Publisher; I believe it will go a long ways towards solving our troubles. The public wants music—let us give the public what it wants at a price we have found the public willing to pay.

Very truly yours,

J. A. PEDERSEN, Manager,
Music Dept., Boston Store.

SONG BOOK PUBLISHER DIES

CHICAGO, Ill., June 13.—Prof. Edwin O. Excell, famous evangelist and wealthy publisher of song books, died here Saturday in Wesley Memorial Hospital, following an illness of six months. He was born in Uniontown, Pa., December 13, 1851.

O'BRIEN SINGING FOR CHARITY

Jimmy O'Brien, of the vaudeville team of Myers, Burns & O'Brien, is singing "That Old Irish Mother of Mine" from the back of a truck on the street corners for the Pueblo flood sufferers.

VINCENT HAS CLEVER NOVELTY

Nat Vincent, who, with Beth Franklyn, is appearing in vaudeville in the West, has a new song called "Pucker Up and Whistle" which is scoring a success.

IRENE LIPKIN WITH MILLS

Irene B. Lipkin, formerly of Fred Fisher's staff, is now with Jack Mills as director of publicity, and assistant to Irving Mills in the professional department.

FERGUSON WITH VON TILZER

Harry Ferguson, who was formerly with Witmark, is now arranging for Harry Von Tilzer.

FRIEDLAND WRITING SONGS

Anatol Friedland, who has just closed his vaudeville act, is writing a number of new songs.

WARD & GORY

ARTISTIC MUSICAL ORIGINALITIES

ALL OTHERS ARE IMITATORS — 2nd SEASON

BOOKED SOLID. — Director: H. BLUMENFELD.

THE ORANGE CITY FOUR

T. CONROY—J. PRICE—WM. RYAN—B. CONROY

B. F. KEITH VAUDEVILLE.

GEO. F. MOORE AND MARY JANE

"YOU'LL FIND OUT"

TESS and ANN CARTER

SINGING—DANCING—PIANO—UKULELE

Now Playing LOEW CIRCUIT. Direction SAM BAERWITZ. Thanks to JULES VON TILZER.

McMAHON and ADELAIDE

A VAUDEVILLE DIVERSION IN BLACK and WHITE

BOOKED SOLID LOEW CIRCUIT — DIRECTION HORWITZ & KRAUSE

ARDELL BROS.

(ATHLETESKIES) — DIRECTION JOE MICHEALS

SANKUS & SYLVERS

ANY TIME—ANY PLACE—ANYWHERE—ALWAYS PLEASING

ORIGINAL TROT RHYTHMERS — Dir.—PETE MACK

NOW PLAYING DELMAR TIME

BIRD & BERNARD

Management—Ed. Davidow & Rufus Lemaire — Singing and Dancing — Booked Solid

SHUBERT NEW ADVANCED VAUDEVILLE

Wm. Cahill

THE MAN FROM IRELAND — Direction—HARRY SHEA

ATTENTION, VAUDEVILLE ACTS

JOHN QUIGLEY THEATRICAL AGENCY, INC.

New England's leading Independent Agency. Good Vaudeville Acts Wanted. Short jumps.
184 Boylston St., Boston, Mass.

JACK LEONARD

THE PADEREWSKI OF SYNCOPATION — Direction—LEW LESLIE

Three CLIFFORDS

RUTH CHERRY—SARAH VENABLE—HARRY CLIFFORD

BOOKED SOLID LOEW CIRCUIT

VAUDEVILLE BILLS For Next Week

B. F. KEITH VAUDE. EX.

NEW YORK CITY

Palace—Mel Klee—Harland, Dixon & Girls—Adelaide Bell & Co.—Sig Friscoe—Bartram & Saxton—Margaret Young—Mr. Hymack.

Riverside—Vinie Daly—Ames & Winthrop—Van Hoven—Rialto's "Look."

Alhambra—Harry & Anna Seymour—Henry Santrey & Band—Ruth Roye.

Royal—Lorimer Hudson—Buckridge, Casey & Co.—Lynn & Howland—Harry Watson—Kajiyama—Joe Cook—Alexander Brothers & Evelyn.

Broadway—Mlle. Welda—Hallen & Goss—Farrell, Taylor & Co.—Frank Terry—Three Dennis Sisters.

81st Street—Masters & Kraft Revue—Harriet Lorraine & Co.—Jas. J. Morton—Perrone & Oliver—Avey & O'Neil—Millard & Marlin—Sherwin Kelly.

Hamilton (First Half)—Margaret Padula—Ben Smith—Creole Cocktail. (Second Half)—Alton & Allen—They're Off.

Jefferson (First Half)—Kennedy & Nelson—Musical Bits—Whiting & Burt—Lane & Hendricks. (Last Half)—Roberts & Boyne—Devoe & Statzer—Ben Smith.

Regent (First Half)—Kranz & White—Roberts & Boyne. (Second Half)—Jane Connelly & Co.—Margaret Padula—Kennedy & Nelson—Whiting & Burt.

Coliseum (First Half)—They're Off—Herman & Shirley—Yates & Reed—Eddie Ross. (Second Half)—Frank Wilcox & Co.—George MacFarlane—Tennessee Ten.

Fordham (First Half)—De Haven & Nice—Geo. MacFarlane—Frank Wilcox & Co. (Second Half)—Mabel Burke & Co.—Herman & Shirley—Yates & Reed—Eddie Ross.

BROOKLYN

Orpheum—Solly Ward Co.—Val & Ernie Stanton—Cameron Sisters—Paul Nolan—Flashes Revue.

Bushwick—Frawley & Louise—Palo & Palet—Lee Children—Wright & Dietrich—Lydell & Macey—Lillian Shaw.

Flatbush—Greenlee & Drayton—Harry Fox & Co.—Dave Harris.

Boro Park (First Half)—Mabel Burke & Co.—Cahill & Romaine—Hayataka Bros. (Second Half)—Lydia Barry—Harry Holman & Co.

Henderson's—The Brightons—Dotson—Three Bobs—Walters & Walters—Jack Conway & Co.—Chic Sales—Frisco—Al & Fannie Stedman—Romas Troupe.

Far Rockaway (First Half)—Ben Bernie—Belle Baker—Devoe & Statzer. (Second Half)—Foley & LaTour—Hayataka Bros.—DeHaven & Nice—Belle Baker.

BALTIMORE

Maryland—Ford & Price—Jack Henley—Libby, Sparrow & Co.—Fisher & Gilmore—Duffy & Mann—Rome & Gaut—Four Marx Bros.—Moll Bros.

BOSTON

Keith's—Claudia Coleman—Ethel Barrymore—Maria Lo.

CLEVELAND

Hippodrome—The Sterlings—Edwards, Ormsby & Dougherty—Harry Cooper—Moonlight—Hackett & Delmar Revue—Hart Sisters—Dancing Dorans.

DETROIT

Temple—Aileen Stanley—Murphy & White—Bert & Betty Wheeler.

PORTLAND

Keith's—Dillon & Parker—Unusual Duo—Pietro—Cook & Vernon—Frances Dougherty—Archer & Belford.

PHILADELPHIA

Keith's—Mabel Fonda Three—F. & M. Britton—La Bilbianita—Vernon Stiles—Kitty Gordon & Co.—Jack Wilson & Co.—Muller & Stanley—LaDora & Beckman.

PITTSBURGH

Davis—Felix & Fisher—Brent Hayes—Edith Clasper & Co.—Craig Campbell—Wm. Kent & Co.—McCormack & Wallace—Watson Sisters—Garcinetti Bros.

PITTSBURGH-JOHNSTOWN

Sheridan Square and Majestic—Robert Reilly & Co.—Besslow & Delores.

SYRACUSE

Keith's—Nathan Bros.—Mabel Sherman—Zeigler Sisters & Co.—Lanigan & Haney—Valerie, Bergere & Co.—Nonette—Bobbe & Nelson—Lynch & Keller.

WASHINGTON

Keith's—Dave Roth—Brown & O'Donnell—Bushman & Bayne—Jay Velie Co.

ORPHEUM CIRCUIT

CHICAGO

Majestic—Alan Brooks & Co.—Nat Nazaro, Jr., and Band—Bobby La Salle—Kellam & O'Dare—Ned Norworth & Co.—Ed & Birdie Conrad—Bronson & Edwards—Grant Gardner—Samson & Delila.

State Lake—Gene Greene—Johnny Burke—Bailey & Cowan—Bronson & Baldwin—Murray Girls—Harry Kahne—Ash & Hyams—Watsctika & Understudy.

LOS ANGELES

Orpheum—Singer's Midgets—Duncan & Carroll—Hugh Herbert & Co.—Sidney Grant—Mantell & Co.—Gygi & Vadie—Rae Samuels.

MILWAUKEE

Palace—Williams & Wolfus Co.—Powers & Wallace—**Nana** & Co.—Daisy Neills—Beck & Stillwell—30 Pink Toes—Kitty Thomas.

PORTLAND

Orpheum—Bubbles—Melville & Rube—Ce Dora—Young & Wheeler—Wilfrid Du Bois—Kitner & Reaney—Billy Miller & Co.

SEATTLE

Orpheum—Trip to Hitland—Wilfred Clarke & Co.—Carl McCullough—Francis & Kennedy—Barry & Whitledge—Max York's Dogs—The Rectors.

CAPT. ADAMS
ODIVA AND SEALS
Now playing a 12-week engagement in England. Sailing from England, September 1, for Sydney, Australia, to fill a 60-week contract with Ben Fuller Circuit.

SAN FRANCISCO

Orpheum—Trixie Friganza—Bradley & Ardine—Matthews & Ayres—Rose Clare—"Summertime"—Van Horn & Inez—Homer Romaine—"On 5th Avenue."

VANCOUVER

Orpheum—Tom Wise & Co.—Byron & Haig—Geo. Austin Moore—Edward Marshall—Marion Weeks & Barron—Mang & Snyder—Booth & Nina.

F. F. PROCTOR CIRCUIT

Week of June 13

NEW YORK CITY.

5th Ave. (First Half)—Foley & La Tour—Porter J. White—Davis & Darnell—J. R. Johnson—Elva Lloyd—Bevan & Flint—Robbie Gordone. (Second Half)—Al & Emma Frabelle—Marie Surrsall—Eva Shirley & Band.

125th St. (First Half)—Japanese Honeymoon—Al & E. Fravelle—Silbert & North—Wylee & Hartman—Mable Whitman Co. (Second Half)—Toba—Hallen & Goss—Wright & Deitrich—Kranz & White.

58th St. (First Half)—McGrath & Stenard—Harry & E. Sharrock—Elsing & Kelgard—Follard Sisters—Melodies & Steps—3 Bennett Sisters. (Second Half)—P. J. McLinn Co.—Green & Myra—Jane & Miller—Bernard & Bracey.

23rd St. (First Half)—Le & Fitz—Maud Ryan—Farrell Taylor—Amaranth Sisters—Frank Mullane. (Second Half)—Jas. Kyrle McCurdy—4 Cashing Mellos—Madeline Randolf.

YONKERS.

(First Half)—Allen & Cantor—Lew White—The Vanderbilts. (Second Half)—Harry & E. Sharrock—Lulu Coat, Jr., & Crackerjacks.

MT. VERNON.

(First Half)—Morley Sisters—Creole Cocktail—Watts & Hawley—5,000 a Year—Chas. Irwin. (Second Half)—Foley & La Tour—Anderson & Yvel—Al Herman.

NEWARK.

(First Half)—McGrath & Deeds—Tobo—Harry & Watson, Jr.—Al Herman—H. & A. Seymour—Anderson & Yvel—Paisley Noon Co.—Edith Tallferro Co. (Second Half)—Farrell Taylor—Peggy Carhart—Bobby Connelly Co.

SCHENECTADY.

(First Half)—8 Blue Devils—John T. Ray Co.—Owen McGiveney—Marie Gasper—Finks Mules. (Second Half)—Lynch & Zeller—Mabel Sherman Co.—Howard Smith & Co.—Clark & Ambrose—6 Kirksmith Sisters.

ALLENTOWN.

(First Half)—Rube Walman—Harry & K. Kelly—For Pity Sake—Bernard & Townes—Donald Sisters. (Second Half)—Sigler Brothers—Mack & Stanton—Royal Venetian Five—Ed. Morton—4 Mortons.

BINGHAMTON.

(First Half)—Shelley & Duball—Ardelle Cleaves—Voyer & Wenell—Keegan & O'Rourke—Jim McWilliams—Nathan Brothers. (Second Half)—The Sterlings—Carleton & Stanton—Kennedy & Burt—Jay Regajj—Fink's Mules.

BROCKTON.

Haig & Levere—McCormack & Irving—Wm. Brack Co.

BOSTON.

Boston—Helen Jackley—Rose & L. Bell—Edwards Clark Co.—Nestor & Haynes—Libby & Sparrow.

Scolley Square—Carlita & Lewis—Creedon & Lewis—Bellis & Duo.

Washington St.—Adams & Robinson—Nelson & Madison—John & N. Olms.

CANTON.

(First Half)—Meredith & Snooger—Hall & O'Brien—John Geiger. (Second Half)—Garcinett Brothers—Reed & Tucker—Kelly & Brown.

CAMBRIDGE.

(First Half)—Cecil Gray—Roberts & Boyne—Fred & A. Smith. (Second Half)—Will & M. Moore—Jerome & France—Frank Bush—Evans & Perez.

EASTON.

(First Half)—Sigler Brothers—Mack & Stanton Royal Venetian Five—Ed Morton—Four Mortons. (Second Half)—Rube Wakman—Harry & K. Kelly—For Pity's Sake—Bernard & Townes—Donald Sisters.

ELMIRA.

(First Half)—Larimer & Hudson—Nella Magill—Kennedy & Burt—Chung Hwa Four. (Second Half)—Shelley & Duball—Ardelle Cleaves—Keegan & O'Rourke—Nathan Brothers.

GREENFIELD.

The Fenaros—Collins & Pillard—Wayne Marshal & Candy.

HAZELTON.

(First Half)—Alice DeGarmo—Kennedy & Kramer—Hazel Crosby & Co.—Princeton Five. (Second Half)—Texas Duo—Jean Metcalfe—Carson & Willard—Three Hendersons.

HARRISBURG.

(First Half)—Vee & Tully—Marlowe & Mariee—Grey & Byron—Princeton & Watson—Scanton Denno Brothers. (Second Half)—John & N. Burke—Coupes & Lane—Al K. Hall Co.—Lyons & Yosco—The Naces.

HOLYOKE.

(First Half)—Lynch & Zeller—Mabel Sherman Co.—Spencer & Williams—6 Kirksmith Sisters—Quixey Four—7 Bracks. (Second Half)—Turner Brothers—Owen McGiveney—John T. Ray Co.—Quixey Four—Ziegler Sisters.

ITHACA, L. H.

Nolan & Nolan—Nella Magill—Jeannette of France—Chung Hwa Four—Larimer & Hudson.

JOHNSTOWN, PITTSBURGH.

(First Half)—Hanky Panky—Lillian DeVere—Cole & Cage—Miller & Young—Techow's Cats.

JERSEY CITY.

(First Half)—Leihh De Lacey—Jim & B. Page—Oklahoma Four—Kranz & White—Warren & O'Brien. (Second Half)—Holly & Lee—Rapi—Watts & Hawley.

LANCASTER.

(First Half)—The Adroits—Phil Adams—Frank Gould. (Second Half)—West & Van Siclen—Harry Jolson—B. Bouncer Co.

LEWISTOWN.

(First Half)—Louis Leo—Adams & Barnet—Jim & G. Guilfoyle—Moore & Fields—Peaks Blockheads. (Second Half)—Raymond Pike—Haggerty & Gordon—Amadams Gilbert Co.—Hal Sherman—Espinosas.

LYNN.

(First Half)—Will & M. Moore—Archer & Belford—Pietro—Evans & Perez. (Second Half)—Cecil Gray—Roberts & Boyne—Unusual Duo.

MORRISTOWN.

(First Half)—Baker & Dunn—Marshall & Watts—Walters & Walters—Wilson Aurey Trio. (Second Half)—Nestor N. Vincent—Claxton & May—Hughes & Nerritt—Whipple Huston Co.

MANCHESTER.

(First Half)—Unusual Duo—Haig & Levere—McCormack & Irving—Hall & Colburn. (Second Half)—Fred & A. Smith—Marie Dorr—Ardher & Belford—Cockovernon—Lovenberg Sisters.

NEW LONDON.

(First Half)—Turner Brothers—Sherrie Mathews—Collins & Pillard—John McCowan—Montrose & Nelson. (Second Half)—Ming Toy.

NEW BRITAIN.

(First Half)—The Fenards—Lillian Isabelle—Bixley & Lerner—Dance Creations. (Second Half)—Montrose & Nelson—Jean LaCross—Mack & Worsley—Homer & Lind.

NEWPORT.

(First Half)—Barbette—John O'Malley. (Second Half)—Pietro.

NEW BEDFORD, L. H.

Barbette—John & O'Malley Co.

OSSINING.

Joe Parsons—Gold & Crystle—Adolphus & Co.—Barker & Dunn—The berkoffs.

PASSAIC.

(First Half)—Peggy Carhart—Phonograph Trio—Homer Lind & Co.—Joe Darcy—Nestor & Vincent. (Second Half)—Poly Dassi—Marshall & Watts—Walters & Walters—Frank Terry—Carpus Brothers.

PITTSBURGH, JOHNSTOWN.

DeHaven & Nice—Hite Reflow Co.—Lillian & Dogs—Reddington & Grant—Honniford.

PAWTUCKET.

(First Half)—Wayne, Marshall & Candy—4 Harmony Kings—Hal Sherman—Amanda Gilbert Co. (Second Half)—Grade & Ollie DeBeers—Jack McGowan—Hall & Colburn.

PATERSON.

(First Half)—Kinkaid & Kinkads—Josephine Leonhard—Bob Jaris Co.—Polly Dassi Co. (Second Half)—Wallace & Ward—Sylvia Loyal—Kid Cabaret—Roscelli—Barker & Dunn.

PITTSBURGH.

Harry Price—Alvino & Rogers—Doyle & Doyle—Inez Hanley—Great Kramer & Girls—Frick & Adair—Wolford & Stevens—Geo. & N. Foster.

PHILADELPHIA.

Grand Opera House—Faynes—Brosn & Barrows—Jim & M. Harkins—Geo. Gantier—Bostock Riding School.

Keystone—Mack & Earl—Milton Pollock Co.—Lambert & Phillips—Schichtle's Marionettes.

Quebec—Hughes Duo—Ray Harrah Co.—Little Toals—Juliet Dika—Redford & Winchester.

READING

(First Half)—John & Ella Burke—Cooper & Lane—Al K. Hall Co.—Lyons & Yosco—The Naces. (Second Half)—Vee & Tully—Marlowe & Marie—Grey & Byron—Princeton & Watson—Scanlon Denno Bros. & Co.

SHENANDOAH

(First Half)—Texas Duo—Jean Metcalfe—Carson & Willard—3 Hendersons. (Second Half)—Alice DeGarmo—Kennedy & Kramer—Hazel Crosby Co.—Princeton Five.

SYRACUSE

(First Half)—The Great Johnson—Dave Johnson—California 3—Howard Smith Co.—Clark & Ambrose—Rasso Co. (Second Half)—Archie Onri—McCarthy Sisters—Marie Gaspe—8 Blue Devils.

ST. JOHN

Peak's Blockheads—Adams & Banet—Jim & G. Guilfoyle—Moore & Fields—Louis Leo.

TORONTO

Jean S. Conway—Glad Moffat—McDonald Trio—Claymode—Mathews & Blakeley.

POLI'S CIRCUIT

BRIDGEPORT

(First Half)—Sweeney & Rooney—The Wilsons—Toto—Story & Clark—3 Nightons. (Second Half)—Frances Dougherty—Wilson & Kelly—Ralph Austin & Dave See—Duval & Little—Doris Humphrey Dancers.

HARTFORD

Capitol (Second Half)—Sweeney & Rooney—Story & Clark—Ernie & Ernie—Bob Hall—Musical Hits.

NEW HAVEN

Palace (First Half)—Frances Dougherty—Wilson & Kelly—Ralph Austin & Dave Seed—Duval & Little—Doris Humphrey's Dancers. (Second Half)—McKenzie—The Wilsons—Toto—Alton & Allen—3 Nightons.

Bijou (First Half)—Roger Gray & Co.

HARTFORD

Capitol—Archie & G. Falls—Bonner & Power—Profiteering—J. K. Watson—Ziegler Sis.

SPRINGFIELD

(First Half)—Harry Lamar—Stanley & Caffrey Musical Bits—Billy Walsh Trio—Big Jim. (Second Half)—Al & N. Delmont—Larry Clifford Trio—Warren & O'Brien—The Chapins—Will Mahoney—3 Weber Girls.

SCRANTON

Poli's (First Half)—Chester & Warren—Klaiss & Caivin—Geo. Will & Kids—Jerome & Albright—Dixon, Lynch & Dixon. (Second Half)—Gardner & Aubrey—Hoster & Huston—Robert Reilly Co.—Burns & Freda—The Herberts.

WATERBURY

Poli's (First Half)—Al & N. Delmont—Larry Clifford—Ernie & Ernie—Bob Hall—Anabelle. (Second Half)—Archie & G. Falls—Bonner & Power—Profiteering—Billy Walsh Trio—Valda & Co.

WORCESTER

Poli's (First Half)—McKenzie & Sis.—Alton & Allen—The Chapins—Will Mahoney—3 Weber Girls. (Second Half)—Harry Lamar—Stanley & Caffrey—4 Dancing Chicks—J. K. Watson & W. Cohen—Big Jim.

Plaza—Merry Makers.

WILKES-BARRE

Poli's (First Half)—Gardner & Aubrey—Hoster & Huston—Robert Reilly—Burns & Freda—The Herberts. (Second Half)—Chester & Warren—Calvin & Klaiss—Geo. Will & Kids—Jerome & Albright—Dixon & Dixon.

PANTAGES CIRCUIT

WINNIPEG

Pantages—3 Deslys Girls—Avalon Trio—Lydia McMillan & Co.—Bobby Henshaw—Jarvis Revue—The Willie Brothers.

REGINA & SASKATOON

Pantages—Baggett & Sheldon—Murdock & Kennedy—3 Keltons—Richard Francis—Under the Apple Tree.

EDMONTON

Pantages—Adonis & Dog—Mason & Bailey—Suite 16—Judson Cole—3 La Grohs.

CALGARY

Pantages—Gallini & Co.—Gus Elmore & Co.—The Bandit—Eva Tanguay—Anita Arliss & Co.

GREAT FALLS & HELENA

Pantages—Frawley & West—Hayes & Lloyd—Harmony Land—City Crouch—The Greenwich Villagers.

BUTTE & ANACONDA

Pantages—The Shattucks—Stein & Smith—Cigianne Troupe—Noodles Fagin—Long Tack Sam.

SPOKANE

Pantages—Little Nap—Pepino & Perry—Prediction—Dancing Davey—The Gay Little Home.

WALLA WALLA & N. YAKIMA

Pantages—Amorous & Obey—Hollis Sisters—Lillian Ruby—Clifford Wayne Trio—Jarvis & Harrison—Pearls of Pekin.

SEATTLE

Pantages—Brown & Herr—Chad & Monte Huber—F. Blondell & Co.—Chuck Haas—Japanese Romance.

VICTORIA

Pantages—Mack & Williams—Cleveland & Dowry—Joe Roberts—Poster's Pierrots—Dobbs, Clark & Baro—Making Movies.

VANCOUVER

Pantages—Phil La Tosca—Rhoda & Crampton—Martha Hamilton & Co.—Gallerini Sisters—The Love Shop.

TACOMA

Pantages—Ambler Bros.—Green & La Sell—Chas. L. Gill & Co.—Barton & Sparling—Thornton Flynn & Co.—Dowling's Circus.

PORTLAND

Pantages—Chas. & Mayme Butters—Tracy, Palmer & Tracy—Camilla's Birds—Burton & Dwyer—Xochiti.

TRAVEL

Pantages—Ann Vivian & Co.—Leonard & Willard—Bill Armstrong & Co.—Grace Hayes & Co.—Not Yet Marie.

SAN FRANCISCO

Pantages—Jack Dempsey—Chandon Trio—Maidie De Long—Benny Harrison & Co.—Staley & Birbeck—Paramount Four.

OAKLAND

Pantages—Gray & Askin—Fern, Bigelow & King—Jones & Jones—Yes, My Dear—Alanson.

LOS ANGELES

Pantages—Claire & Atwood—Coleman, Goetzen & Co.—Jed's Vacation—Diana Bonnair—Paynton & Ward—The Liberty Girls.

SAN DIEGO

Pantages—Clifford Bothwell & Co.—Engle & Marshall—Hickman Brothers—Hamlin & Mack—Bardon & Perry Co.—Lottie Mayer & Co.

(Continued on page 24)

Robert Speare, wrote in the New York Morning Telegraph, March 8th, '21: The bill at the Riverside Theatre this week is full of variety. Pearl Regay, assisted by Roy Sheldon and

THE RIALTO VERSATILE FIVE

headlines. Miss Regay dances and twists her way into positive favor with her quintet of jazzers, who inspire a singer to syncopate.

Send correspondence care of J. Kenneth Sisson.

Brooks
THEATRICAL COSTUMERS
Leading Makers of Stage Attire
For Men and Women
We costume completely musical and dramatic productions, moving pictures, acts, revues and operas.
147 W. 40th St., New York

VAUDEVILLE NEWS

JOE HOWARD LEAVING ACT

The act now being done by Jos. E. Howard and company will be entirely changed next week, and will be booked without Howard in the cast. Howard is closing this week, as are also the Chinese team, Chong and Rosie Moey. Johnny Dale closed last week.

"Chin Toy," which is the name of the act, will be changed to "A Night in the Studio," and will be done by Jack King, Zaza Erhick and Adele Yost, Eddie Moran (of Moran and Mack), and five girls. The Apache dance team, Zaza Erhick and Adele Yost, are to be featured in the act.

Howard is starting work on a new act for himself and his wife, Ethelyn Clark, in which they will open in August. Jack King will be the pianist in the act.

N. V. A.s IN BORO PARADE

A special vaudeville division marched in the Bronx Boro Day parade, on Saturday, June 11. The division was headed by Al Darling, manager of Keith's Royal Theatre, and consisted of 300 N. V. A. members. The N. V. A. "Clown Band" of musicians and Keith's Boys Band furnished the music for the division. The baseball team of the N. V. A., also paraded in uniform.

A crowd of singers were secured through Darling, and entertained the crowd with songs from the reviewing stand. Incidentally, Saturday, June 11, was Darling's birthday.

TO PRODUCE FOURTEEN ACTS

CHICAGO, Ill., June 13.—Maurice Greenwald, local producer of vaudeville attractions, announces that he is preparing to produce fourteen vaudeville novelties for the coming season. Twelve of the acts will carry between five to seven people. Two of them will be large acts, one being "The Last Night," in which Frankie Kelcey will be featured. This act was recently wiped out in the floods at Pueblo. The act was playing the Pantages Theatre and lost all its scenery and wardrobe, the damage reaching $5,000. Mr. Greenwald brought the cast into Chicago and disbanded the act.

ENGLISH ACTS FOR SHUBERTS

LONDON, June 11.—F. and H. Reeves and Lamport, the booking agents here, are now booking English artists for the Shubert vaudeville circuit in America. Contracts are being issued for routes of ten and twenty weeks. The latest to be signed by this firm for the Shubert circuit is Jock McKay, the Scotch comedian, who will leave in September to play four months.

RITA ROGEN FOR VAUDEVILLE

Rita Rogen, the six-year-old movie star, will be seen in vaudeville shortly, in conjunction with the showings of "The Wild Goose," a Cosmopolitan production, in which she appears. She will play the Keith, Moss and Proctor houses, following the showing of the film. The production will be released on June 23.

DUBIN & ABELSON TO PRODUCE

CHICAGO, Ill., June 13.—Sig Dubin and Allie Abelson have formed a partnership for the producing of vaudeville attractions. They have leased a suite of offices in the Garrick Theatre building and plan to begin operations late this month. They will handle vaudeville attractions in conjunction with their producing business.

VAUDEVILLE ACTS AT GARDEN

CHICAGO, Ill., June 13.—Fred Mann has opened his outdoor Gardens at the Rainbo and will offer a vaudeville program consisting of six acts. The opening bill is composed of The Ja Da Trio, Bobby Roberts, Maude Clarke, Irving Foster and Frank Westphal.

MAX HOLDEN SAILING

Max Holden, who does a shadowgraph act, will sail for England on June 18. He has been routed over the Moss tour for more than a year.

CUTTING OUT CHORUSES

CHICAGO, Ill., June 13.—Local producers of vaudeville acts have come to the conclusion that next season chorus girls will be placed in the discard and that acts, heretofore carrying from six to ten girls, will get along without their services.

Reasons assigned are that the chorus girl has become unreliable and has no regard for written agreements or contracts. Hundreds of cases, of where girls have jumped acts, are on record here with the various agencies. The local producing colony have decided to produce acts containing from four to eight people. Local owners of acts are calling in their attractions and disbanding them for the balance of the season.

ACT TAKES OVER PAVILION

Earl Mossman and Ray Vance, who do a two-act in vaudeville, have taken over the dance pavilion of the Canoza Falls Hotel, in Canoza Falls, N. Y., for the summer. They will run a series of summer entertainments there, and will also direct the policy of the dance pavilion.

For an orchestra, Earl Mossman's Proteges, consisting of six youngsters, between the ages of fifteen and sixteen, from the orchestra of Morris High School, have been secured. Harry Nadel will conduct them.

WM. MORRIS, JR., INJURED

SARANAC LAKE, N. Y., June 11.—William Morris, Jr., while horseback riding here, was thrown from his horse and badly injured.

Accompanied by his sister, Ruth Morris, he was riding through Main street when the horse became frightened, bolted and ran away. Morris clung to the mount, but in crossing a bridge the animal fell, pinning Morris beneath.

He was taken to the General Hospital with a fractured skull and possible internal injuries.

FREE TICKETS FOR FIGHT

A drawing for four tickets to the Carpentier-Dempsey fight will be held at various Keith and Moss houses during the week of June 27. Two $25 tickets and two $10 tickets will be given to patrons of each theatre holding coupons with numbers that correspond to those which will be drawn from a box on stage during the performance.

VAUD'LE. SHOW FOR CARPENTIER

A private vaudeville entertainment was given to Georges Carpentier at Manhasset, Long Island, last week through the courtesy of Marcus Loew.

Bee Palmer, Al Siegel, Ray Costa, Arthur Johnston and four reels of "The Four Horsemen of the Apocalypse" contributed to the entertainment of the French fighter.

HELEN SIMANOWITH TO MARRY

Helen Simanowith, who is in the auditing department of the Orpheum Circuit, in the Palace Theatre Building, will be married on July 4 to H. Charles Carson, at Woodhaven, L. I.

MARENO AND MALEY SPLIT

Frank Mareno and Dan Maley, until recently partners in their act, "Push 'Em Up," have split. Mareno and Nick Verga are preparing a new high class singing act in which they expect to open on the Poli circuit next week.

PROCTOR'S ELIZABETH CLOSES

Proctor's Theatre, in Elizabeth, N. J., closed for the season on Saturday, June 11. It was a split-week vaudeville house, booked by Jack Hogdon. It will reopen in September.

BROWN IN DEMPSEY CAMP

After closing at the Palace, New York, on Sunday night, George Brown left Monday morning for Atlantic City, to join the Jack Dempsey training camp.

ABOUT YOU! AND YOU!! AND YOU!!!

William Collier will start to direct the rehearsals of **George White's** "Scandals of 1921."

Milton Hockey and **Howard J. Green** will reunite as vaudeville authors this week.

John Barrymore will sail for England immediately after the closing of "Claire de Lune."

Peggy Brown, late of motion pictures, joined the cast of "The Last Waltz" Monday night.

Mossman and **Vance** are leaving for the country shortly where they will take a brief vacation.

Etta Butler, toe dancer, is preparing a new act for vaudeville which she will do in vaudeville next season.

Capt. George Smithfield will play the part of the Bishop in "Nothing But the Truth" on the Chatauqua circuit this summer.

Elsie Janis will return to America in August to appear in a new musical comedy under the management of **Charles Dillingham.**

Shirley Gallop, formerly of the "Passing Show of 1921" and other Winter Garden productions, was married recently to a non-professional.

Donna Montran closed her Bathing Beauties act last week and will rest up for the summer. She will appear in production next season.

Emily Printer, for the past few seasons with the Alcazar stock company in San Francisco, has retired to take a much needed vacation.

Miss Lou Gorey, who has appeared in motion pictures with **Marguerite Clark,** June Elvidge, and Elaine Hammerstein, has deserted the cinema to join the cast of The Greenwich Village Follies of 1921.

Lucy Quinn, of **McDevitt, Kelly** and **Lucy,** has retired from the stage temporarily, to await the coming of a baby. Ann Mayo is filling in for her meanwhile.

Fay Tunis, who was in Bobby O'Neill's "Four Queens and a Jack" which closed at the Majestic, Chicago, Sunday night, will go to the coast where she plans to play in the pictures during the summer.

Jeanne Devereaux, the leading lady, and **Harry Hollingsworth,** the leading man, have left the Orpheum Players, who are playing stock in Montreal. **Sydell Landrew** will be the new leading lady.

Georgie Price left for Chicago last week to join the cast of "The Passing Show of 1921." He will probably return in time to resume his place with the **Jimmey Huseey** show opening on the Century Roof.

Jack Joyce, who is appearing at the Palace Theatre this week, will sail for England next week to see his mother and expects to return next season to resume bookings on the Keith time.

Avery Hopwood will arrive in New York on Friday on the *Aquitania.* After witnessing the New York premier of his play, "Up in the Haymow," he will return to London for the premiers of "The Bat" and "The Gold Diggers."

Jake Sterned has resigned as manager of the Star Theatre and plans to take an extended vacation this summer to regain his health. He plans to return to Chicago next fall to re-enter business, either as manager of a theatre or as an independent agent.

Al Herman opens at the New Brighton next week, June 20.

The **McKinnon Sisters** will open in a new vaudeville act shortly.

Cecilia Watson opened on the Loew time at Baltimore this week.

Lady Helen Montagu has been engaged for "The Greenwich Village Follies."

The Tripoli Trio has been given a route of forty weeks over the Loew Circuit.

Miss Gilda Varesi will sail next week for England, where she plans to spend her vacation.

Phil Baker has been engaged for the Greenwich Village Follies and will go into rehearsal shortly.

Mossman and **Vance** have been placed by Arthur Lyons to open on the Loew time week of June 27.

Lunette Sisters, playing Palisades Park this week, open next on the Loew time; placed by Arthur Lyons.

M. Joubert, formerly private secretary to Paderewski, is now associated in that capacity with Serge Rachmaninoff.

Betty Dale, who was recently seen at Reisenweber's, will be seen in a musical production in the near future.

Albert Spalding, violinist, sailed for Europe last week on the *Olympic,* where he will spend the winter on a concert tour.

Eddie Cantor, who closed with the "Midnight Rounders" at Atlantic City on Saturday, is spending a few weeks' vacation in the Adirondacks.

Beatrice Winning, having finished her course of voice culture under Morris Rosenthal of Vienna, Austria, will return next fall for a concert tour.

Iva Hider, a singing and dancing comedienne, has been engaged to open with the new Winter Garden Revue in Chicago, which will have its premier, June 20th.

Bessie Barriscale, the motion picture star, will be seen on the speaking stage next season in a new play under the management of **Richard G. Herndon.**

Houston Ray, the concert pianist, has cancelled his English engagements to accept a vaudeville route over the Keith time here. He will open at Proctor's 23rd Street on June 27.

Bob Zeno of **Zeno** and **Mandel,** who has been quite ill in the American Theatrical Hospital in Chicago, has been discharged and will operate the Myland Hotel, which he has purchased.

Will J. Harris, of the Western Vaudeville Managers' Association, has been engaged by the Chicago city government to produce the Pageant of Progress, which will be given on the Municipal Pier from June 30 to July 14 with a cast of sixty people.

Casson Bros., Peel and **Corwin, Curtis** and **Fitzgerald, Freddie, Silvers** and **Fuller, Charlie Gibbs, Howard** and **Norworth, Al Libbey and Florence Nelson** and **Surprise** have been routed over the Loew Circuit, opening within the next two weeks; direction of Arthur Lyons.

Crane Wilbur, who is at present playing on the Proctor time with **Martha Mansfield,** has written three new plays entitled "Good Morning Caroline," "Arabian Nighties," and "An Imported Wife," the first of which will be produced by A. H. Woods and the other two by George Broadhurst.

NEW ACTS AND REAPPEARANCES

YORKE AND KING

Theatre—*Jefferson.*
Style—*Song and dance.*
Setting—*"One."*
Time—*Fifteen minutes.*

Chick Yorke and Rose King pose tintype fashion in a cut-out drop, representing a picture frame, from which they step out, and do their act, attired in style that was in vogue twenty-five years ago. They do a song or two, a freakish bit of dance now and then, some dialogue, mostly family quarrel stuff, and toward the end of the act sing a duet, "In the Shade of the Old Apple Tree." They close with a burlesque on the old two-step.

They remain in their character at all times, and the act may appeal to those of the younger generation, who may wonder how music hall performers acted many years ago. There is no attempt at bringing it up to date in any respect, the gags being of the same date as the rest of the act. As a strict interpretation of the days gone by, the act is a success, and as a matter of fact, compares very favorably with some acts that are supposed to be up to date.

There are many laughs in the quaint offering, which would doubtless go strong in one of the big uptown houses.

OSCAR LORRAINE

Theatre—*Regent.*
Style—*Violin, clowning.*
Time—*Fourteen minutes.*
Setting—*In "one."*

Oscar Lorraine has been away from New York vaudeville for quite some time, and one would imagine he would offer something new, now that he is back.

Vaudeville changes rapidly and the successful actor must of necessity keep abreast of the times and change his material accordingly.

True, Lorraine can get laughs from an audience, but his present material would hardly amuse a big-time house. The answer lies in the fact that for his biggest laugh Lorraine utilizes two plants, man and girl seated in a box, with their arms about each other. They are discovered by a sudden switch of the spotlight, which reveals them in their affectionate position.

Some may call this a legitimate laugh. The writer of this thinks differently. But regardless as to whether or not this is good, one must admit that when a performer uses a scene of this nature as his best bit, it leaves some doubt as to ability to select good material.

Lorraine has some fairly good laughs with his other material, but its value as a big-time act is doubtful. G. J. H.

ROSS AND FOSS

Theatre—*Harlem Opera House.*
Style—*Musical.*
Setting—*"One."*
Time—*Ten minutes.*

Ross and Foss open with the girl singing at the piano, while the man plays the saxophone. They followed this with the girl playing the piano while he accompanied her on the saxophone, after which she donned an evening wrap and sang, while he played the 'cello. Later he played the trombone, which was followed by another song by the girl, and toward the end of the act they played a duet on the piano and the banjo. They close with a bit of much needed dialogue which did not last long, and leave singing a duet.

They seem to be a pair of performers who are at home in the singing and instrumental end of it, but are ill at ease in the dialogue, which the acts needs for variety and to break the monotony. The act is ordinary as it stands, but as they have the material there is no reason why the piece shouldn't go over with a different arrangement and an injection of a few snappy lines of dialogue.

M. H. S.

RAPPI

Theatre—*Proctor's 23d Street.*
Style—*Violin and singing.*
Time—*Twelve minutes.*
Setting—*"One."*

In the costume of a wandering itinerant street musician, Rappi makes his appearance, and starting with "Il Trovatore," plays a number of selections on a violin, including the second Hungarian dance of Brahms, the "Mocking Bird," and a published number, showing considerable attack.

After an exit, a quick change was made, and Rappi returned in white shirt, mohair pants and wearing a Windsor black tie. He played snappily a number of popular selections, "Mother MacChree" and a few rags. Rappi then sang, showing a good voice.

The turn seems monotonous and unrelieved in the earlier section, and there should be more singing earlier in the act, which would break up the straight routine of playing.

Rappi's voice is better than his violin; he should remember this, and play up to the voice, arrange his act differently, and he would be in line for the better houses. H. W. M.

MORLEY SISTERS

Theatre—*Harlem Opera House.*
Style—*Singing and dialogue.*
Time—*Fifteen minutes.*
Setting—*One.*

The Morley Sisters come on with the evident belief that they should be entertained as well as the audience. One, a stage hand, wearing striped overalls of black and white silk, the other is straight, wearing a dress of the same material as the other. The stage hand comes on carrying a bench, confusing orders being shouted from the wings as to where it should be placed. The other arrives, sings a song which is followed by some dialogue. They seemed to find it hard to withhold their laughter as though they had heard a good story but couldn't let the audience in on it. One of them turned and ordered another actor who was to follow their act out of the wings. They sang a duet, and a solo each of the coon shouting type which best fits their voices, interspersed with a few gags that were not too good. They closed singing, "Home Again Blues."

If they ever expect to make the big time circuit they'll probably learn that the best way there is to put their mind on their work and quit fooling around the stage when it is their business to play to the audience and not to themselves. M. H. S.

DODY AND BERMAN

Theatre—*Audubon.*
Style—*Talking and singing.*
Time—*Fourteen minutes.*
Setting—*In one.*

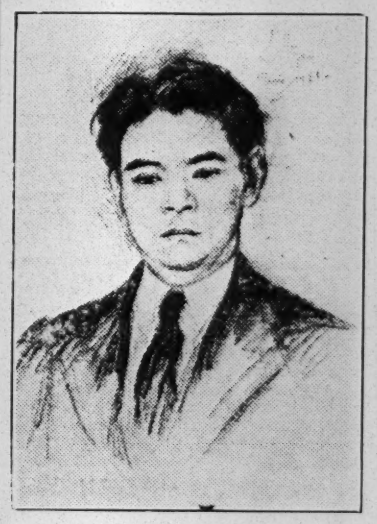
Dody and Berman are evidently another one of the man burlesque teams who are coming into vaudeville for the Summer. The two open with talk, one doing "wop" comedy and the other straight. Some of the talk is funny, some new, some old. Among the latter is the "In my house—I'm boss" gag, used by Al and Harry Klein for years. The straight man does a solo jazz number, which he sings well. The "wop" does a comedy number, and the two close with the funniest part of the act, which consists of a ventriloquist and dummy burlesque. This bit is very well done, and was great for laughs when reviewed. However, the same bit has been done by another team which has appeared over the Fox time during the past season. G. J. H.

PHIL BAKER FINED $35

Phil Baker was fined $35 by Magistrate House in the Mott Street Court, on Friday morning. Baker had been given a "ticket" for speeding in his car on the Sunday morning previous.

TAMEO KAJIYAMA

The Sole Originator and the First to Introduce in Vaudeville



Upside-Down and Backward Writing

Compound-Alternate Writing

Ambidextrous Writing

Dual, Triple, Quadruple and Quintuple Concentration

Reading Newspapers, Writing Headlines Upside Down and Backward, Calculating, Listening and Answering Questions Simultaneously

BEING AN ADVERTISEMENT WRITTEN BY TAMEO KAJIYAMA EXPRESSLY FOR THE ULTIMATE PURPOSE OF PROTECTING THE INTEREST AND TO ENCOURAGE THE AMBITION OF THOSE WHO SPEND MANY SLEEPLESS HOURS FOR THE CREATION AND ADVANCEMENT OF NEW AND CLEVER IDEAS, ON ONE HAND; AND ON THE OTHER, TO DISCOURAGE THE MOTIVE AND CONDEMN THE ATTEMPTS OF THOSE WHO SEEK A SHORT CUT TO SUCCESS BY STEALING THE GAGS AND COPYING THE IDEAS OF OTHERS.

The Imitators of Tameo Kajiyama

Thirteen years ago Kajiyama introduced into vaudeville a novelty consisting of various styles of handwriting as applied to mind concentration. The uniqueness and exceptional skill of his offering created great sensation wherever he appeared.

Shortly afterward there appeared on the Loew Circuit an imitation act. Hayashi, the imitator, in his desire to secure the big time booking, approached Mr. Loney Haskell, then the manager of the Hammersteins, and offered his act for considerably smaller salary than that of Kajiyama. But Mr. Haskell informed Hayashi that Kajiyama was the originator and that he did not believe in booking an imitation for his theatre.

A little later another fellow by the name of ENO made his appearance on the stage with an act similar in nature but quite different in its calibre to that of Kajiyama. ENO was more honorable in his intention, because he first asked the permission of Kajiyama, who consented to it with the understanding that the program announce he is presenting his exhibition with Kajiyama's permission. Nevertheless, as he continued, ENO soon realized the great injustice that he was doing to the man who originated the idea, and at once left the stage. A year or so later we found him engaged in restaurant business. Doing right is the secret of true success in this world. ENO is very prosperous and is now said to have amassed a fortune which would have taken him 500 years had he remained in vaudeville.

The third imitator made his appearance a few years ago. He was an American, and being able to speak the English language more fluently, copied Kajiyama's act more minutely, including such features as reading newspapers and answering questions, as well as Upside-Down and Backward writing. But while he was appearing at one of the New York theatres a variety reviewer voted him an imitation of Kajiyama and frankly and justly criticised him as such. He is no longer in vaudeville.

After Kajiyama's visit to Australia, an Australian imitator came; but he lasted only three weeks.

The progressive spirit of Kajiyama and his unceasing effort for improvement, together with his many years' experience on the stage, has of late greatly improved his original offering by manyfolds and at last established for himself a position as a headliner.

Now comes another imitator copying all the cream of Kajiyama's creation, which took him ten years to develop, and with the spirit of antagonism and competition is endeavoring to establish himself in vaudeville as the peerless master of mind concentration. But, undoubtedly, the managers, fellow artists and the public know full well the difference between the ORIGINATOR and an imitator. Justice and honor never fail to win in the end! Kajiyama has built a reputation which no imitator shall be able to destroy!

B. F. KEITH'S ROYAL NEXT WEEK, JUNE 20

FORTUNE PAID FOR PROTECTION

CHICAGO, Ill., June 13.—Lewis F. Jacobson, attorney for The Ascher Brothers' Theatres and former attorney for the Allied Amusement Association, testified before the Dailey commission on graft that $100,000 is the annual tribute levied on the owners of motion picture theatres in "strike insurance."

He said that 162 strikes were called in The Ascher Brothers' Theatres the last year. The tribute, he said, was levied in various forms. One strike was said to have been called because exhibitors refused to show advertising slides prepared by an advertising company, owned by business agents. Another was called following organization of film carriers and girl film inspectors when the theatre owners protested a raise in rates.

Mr. Jacobson also stated that Jones, Linick & Schaefer, Balaban & Katz and Lubliner & Trintz also paid graft to union officials.

In spite of these big payments the theatres made money.

FRANK LYNCH'S MOTHER DEAD

Mrs. M. A. Lynch, mother of Frank E. Lynch, formerly "Walsh, Lynch and Co.," died at her home in Hornell, Thursday, June 2.

REBUILDING DREAMLAND

Dreamland Park, Coney Island, which was burned May, 1911, will be rebuilt and restored, by a syndicate that bought the property from the William Fox Improvement Company and at the head of which are S. W. Gumpertz and William M. Greve, realty operators of Brooklyn.

The William Fox Company acquired the property at an auction several weeks ago for $407,000, Gumpertz bidding $375,000.

The Greve-Gumpertz syndicate paid the Fox company $450,000, or a profit of approximately $43,000.

Work will be begun Oct. 1. "Fighting the Flames" being included among many of the older spectacles that will be restored.

PATRICIA COLLINGE MARRIES

Patricia Collinge was married last week, at the home of her parents, 97 Central Park West, to James Nichols Smith, son of Harry A. Smith, president of the National Fire Insurance Company, of Hartford, Conn. Only the immediate members of both families were present at the ceremony. The groom is also in the insurance business. The newlyweds have lefts for Bermuda for their honeymoon. Miss Collinge will return to the stage next season in a new play.

$250,000 HOUSE FOR BENSONHURST

The contract for the building of the Benson Theatre in Bensonhurst has been given to the Fleishman Construction Company, which will begin work soon on a structure estimated to cost $250,000. The house will seat 1,500 and will be devoted to moving pictures, the policy to be the same as the Rivoli and Rialto in Manhattan. A $25,000 organ will be installed.

The house will be owned by the Benson Theatre Corporation, whose officers are: Edward N. Rugoff, president; Arthur Rapp, vice-president; Michael Rudin, treasurer; and Herman Becker, secretary.

O'DONNELL IS STAGE MGR.

SYRACUSE, June 6.—Monroe B. O'Donnell was appointed stage manager of the Knickerbocker Players at the Empire Theatre last week to succeed G. D. Cukor, who goes to Rochester to be stage manager of the Manhattan Players at the Lyceum Theatre. Mr. O'Donnell is at present a student at the Syracuse University, where he is studying dramatic arts.

BRADY RE-ELECTED

At the fifth annual meeting of the National Association of the Motion Picture Industry, in the headquarters of the organization, 1520 Broadway, last week, William A. Brady was unanimously re-elected president of the association. Other officers who were elected are as follows:

Vice-presidents, Adolph Zukor, Samuel Goldwyn, R. H. Cochrane, Paul M. Cromelin, Will C. Smith and E. M. Porter; treasurer, Jules E. Brulatour, and Percy L. Waters and Richard A. Roland, assistant treasurers. Frederick H. Elliot was elected executive secretary.

"SMOOTH AS SILK" IN STOCK

ALBANY, June 11.—Willard Mack's play, "Smooth As Silk," which played at the Greenwich Village, Lexington and Frazee theatres in New York for awhile, is now in stock, and will be presented here beginning Monday, June 13, for a week by the Fassett Players. The company is at Proctor's Harmanus Bleecker Hall for the season.

SHIRLEY MALLETTE
SOUBRETTE OF CLASS WITH ROUND THE TOWN

COME AND ENJOY A GOOD LAUGH WITH
BOBBIE CLARK AND McCULLOUGH PAUL
WITH JEAN BEDINI'S "PEEK-A-BOO," ALL SUMMER AT THE COLUMBIA

THE BURLESQUE PRODUCERS' ASSOCIATION
Operating Attractions on the Columbia Circuit Have Declared Open Shop
WANTED: STAGE HANDS AND PIANO LEADERS, PERMANENT EMPLOYMENT

OUR POLICY
We propose to engage our people on terms mutually satisfactory without interference or dictation on the part of individuals or organizations not direct parties to such action. We have endeavored always to treat our workers fairly and honestly and we expect to continue so to do.

ATTRACTIONS REPRESENTED

FRANK FINNEY REVUE
LONDON BELLES
TWINKLE TOES
PEEK A BOO
JINGLE JINGLE
AL. REEVES SHOW
TOWN SCANDALS
BON TON GIRLS
ABE REYNOLDS REVUE
HELLO 1922
SAM HOWE'S NEW SHOW
BILLY WATSON'S BIG SHOW
STROLLING PLAYERS
SUGAR PLUMS
BIG WONDER SHOW
GREENWICH VILLAGE REVUE
ODDS AND ENDS
TICK TACK TOE
GIRLS FROM HAPPYLAND
WORLD OF FROLICS
CUDDLE UP
BITS OF BROADWAY
HARVEST TIME
FOLLIES OF THE DAY
FLASHLIGHTS OF 1922
LEW KELLY SHOW
STEP LIVELY GIRLS
SPORTING WIDOWS
THE BOWERY BURLESQUERS
HARRY HASTINGS' KNICK KNACKS
GIRLS DE LOOKS
MAIDS OF AMERICA
MOLLIE WILLIAMS' BIG SHOW
DAVE MARION'S OWN SHOW
JACK SINGER SHOW
FOLLY TOWN
BIG JAMBOREE
KEEP SMILING

Write, wire or call—Burlesque Producers' Association, Columbia Theatre Building, Room 305, New York City

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TAKES BUMPS AND FALLS
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Write care SID RANKIN, New York Clipper.

B. F. KAHN'S
UNION SQUARE THEATRE
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THE LEADING STOCK BURLESQUE THEATRE OF AMERICA
Wanted good comedians with material who can produce. Open every week in the year. Address all communications to B. F. KAHN.

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PRINCIPAL BURLESQUE PEOPLE, including prima donna, ingenue, soubrette, good straight man that can sing and dance. Second comedian and two good specialties. Can also use a novelty act. Season's engagement on Columbia Amusement Company Circuit. Address CHARLES H. WALDRON, Casino Theatre, Boston, Mass.
Can also use chorus girls at all times. Everything furnished.

TERESA ADAMS and W. P. MURPHY
SIGNED WITH JAMES E. COOPER FOR NEXT SEASON. THANKS FOR OTHER OFFERS

A SHORT WALK FROM BROADWAY. BUT IT IS WORTH YOUR WHILE
DR. DAVID FRIEDMAN, Dentist
318 E. 49th St., Near Second Ave., New York Tel. Vanderbilt 7870. Removable Bridge Work

NEW ACTS

SMITH AND BARKER

Theatre—*Harlem Opera House.*
Style—*Comedy sketch.*
Setting—*"One."*
Time—*Eighteen minutes.*

A pair of new-weds running in hard luck, with the ultimate happy ending and good Samaritan on the job, is "Good Medicine," the sketch in which Smith and Baker get many laughs and show some good acting.

The action takes place in a young doctor's office. There are neither patients nor anything to eat, and the wife and husband practice self-sacrifice, depriving themselves of food so that the other may eat. He sells his valuable books on medicine, naming them as one going for rice pudding, the other work on some disease going for eggs, etc. The doctor decides to go out and get a job as a grocery clerk, despite the wife's protestations not to give up his practice. The first order that he delivers is a basket of groceries to himself, just as the bell rings and an honest-to-God patient walks in. The girl does some clever work, shoving the dishes into the nearest drawer of the desk, and becomes humorously excited. The patient is a husky woman who declares she is sick, naming everything from heart disease to tuberculosis. The wife urges him to prescribe and agree with the apparently sick woman, but the honest doctor insists that her ills are imaginary, and refuses to take advantage of her. There is considerable comedy as the supposed sick woman tells of her breakfast to the starved newly-weds. Four eggs, six rolls, several sausages, etc., and what not.

He pronounces the woman a hypochondriac, and gives her some straight talk from the shoulder, telling her that the only thing the matter with her is that she is a nut and absolutely healthy, her troubles arising from her enormous appetite. Here the action drags a little. The woman finally announces that she is Miss Hetty Sage, worth two million dollars, searching for an honest doctor to be superintendent of a new hospital.

She tells him that he is the first physician who refused to prostitute his profession for a little money, and he is hired as the superintendent just as he receives word that the grocer has fired him for being away so long. Miss Sage leaves, giving him ten dollars instead of the three he asked for, also a check for $1,000. The young couple clamp on their hats, the girl over her maid's cap, in her eagerness, and they go out for a big juicy steak.

The part of the doctor is played good, the girl talking much too fast at times, which can easily be remedied. The woman as Miss Sage was equally good, contributing many laughs to the piece. With the exception of one spot aforementioned, the act moved smoothly, and is entertaining, the earnestness of the two younger actors being refreshing.

M. H. S.

DEGNON AND CLIFTON

Theatre—*Regent.*
Style—*Gymnast.*
Time—*Ten minutes.*
Setting—*In "three."*

Using an interior set, as though they were going to present a sketch, and, in fact, even setting the routining of their work, in a plot that might permit the offering to be called a "strong man sketch," these two men have turned out a novel gymnast act.

One of the two, the top-mounter, is lame, but tht doesn't seem to prevent him from doing his work exceptionally well. The other does the heavy bits excellently. Both are attired in street clothes, and in working remove only their coats, thus appearing in vests and shirt sleeves, and, naturally, the rest of the garments customarily worn.

The act is sold in showmanlike manner, and the work itself commendable.

G. J. H.

GRETCHEN EASTMAN & CO.

Theatre—*Audubon.*
Style—*Dancing, singing.*
Time—*Eighteen minutes.*
Setting—*"One," to "three" (special).*

The last time we saw Gretchen Eastman in vaudeville she had among her supporting company Guiran and Marguerite. One noticeable feature about her act then was the very good staging and routining of the offering and the different numbers offered. This same feature can be found in her new act. Another feature then present was the good supporting company she had with her. Again, she has succeeded in getting excellent support.

With Miss Eastman in this act are Martin Farrari, formerly of Natalie Farrari and company, and the two boys of the McNally, Dinus and DeWolf trio, which played around in vaudeville for some years.

This act starts in "one," with a "Rube" song and dance by herself and the two boys. An old-fashioned number follows, in which she does a minuette with Farrari, and then a fast number.

Farrari does his Russian specialty, and the two boys do their acrobatic routine of dance steps from their other act, which almost stopped the show.

The prize number is given at the finish, with the four participating in a "Dance of Death," which is really an extraordinarily well-staged Apache. In fact, it is different from any Apache as yet offered, and expresses the story that is supposed to be told, vividly.

The dances, all through the act, are remarkably well done. Miss Eastman herself is charming, and has improved one hundredfold since two years ago, when we saw her last. The costuming is in excellent taste, and the entire act is one that cannot miss fire anywhere.

G. J. H.

BECK AND STONE

Theatre—*City.*
Style—*Singing.*
Time—*Seven minutes.*
Setting—*"One."*

Two fellows in street clothes, sans makeup, who open with the singing of a number without music, using a couple of small papers, apparently to impress the fact that the words are written, although they are not. During this number the word "sucker" was used, and should be eliminated.

Following, a number of published songs were rendered, and sung one after another, with nothing interspersed to deviate from the monotony, and showing nothing more than would be apparent, if any other two fellows sang the same songs.

Two fellows, attired as indicated, with no particular personality, no difference in manner, method, makeup, material or anything else from a score of others, do not, in the opinion of the writer, constitute an act; at best, could not be considered more than small time.

H. W. M.

DEIDO'S CIRCUS

Theatre—*City.*
Style—*Trained animals.*
Time—*Eleven minutes.*
Setting—*"Three."*

The opening was novel, a set of dogs apparently playing bells or chimes by means of cords attached to their paws.

A routine of tricks was then presented in a mechanical way with a sort of "I don't care" spirit by Harry Deido, and included feats with dogs, pony and several monkeys, all of which seemed to have been imbued with the same spirit of listless nonchalance which characterized the manner of the master.

The act is a fair one of its kind for the medium houses, but lacks novelty of presentation, class and showmanship to place it in the big time category.

H. W. M.

TO THE GENERAL VAUDEVILLE PROFESSION

MR. ERNIE YOUNG OF CHICAGO advertised in last week's issue of "Variety" that, in arranging booking for acts, he could open a tour with a Shubert route, then pick you up for a tour of the Pantages Circuit.

THIS ADVERTISEMENT IS MISLEADING AND WAS PUBLISHED WITHOUT MY KNOWLEDGE OR CONSENT.

PANTAGES CIRCUIT IS NOT AFFILIATED NOR HAS ANY INTENTION OF BECOMING AFFILIATED WITH THE SO-CALLED SHUBERT CIRCUIT.

I have always maintained and conducted my own circuit, and shall continue to do so.

Therefore, I repudiate Mr. Young's published statement as regards his efforts to link the Pantages Circuit with any other.

I HAVE ALWAYS BEEN AN INDEPENDENT FACTOR IN VAUDEVILLE AND WILL CONTINUE TO BE SO AS LONG AS I AM IN VAUDEVILLE.

Sincerely yours,

Alexander Pantages

VAUDEVILLE BILLS

(Continued from Page 19)

LONG BRANCH

Pantages—4 Paldrons—Ernest Hiatt—Leroy & Mabel Hart—The Decorators—Temple 4—Shaw's Circus.

SALT LAKE

Pantages—The Rosaires—Sammy Duncan—Hector's Dogs—Joe Thomas Saxotet—Sosman & Sloan—Mme. Zulieka & Co.

OGDEN

Pantages—Rose, Ellis & Rose—Rinehart & Duff—Wells & Boggs—Bruce Duffet & Co.—De Michelis Bros.—Rhoda's Elephants.

DENVER

Pantages—Gordon & Day—Engle & Marshal—Hugo Lutgens—Britt Wood—The House of David Band.

W. V. M. A.

BELLEVILLE, ILL.

Washington (First Half)—Chas. & Helen Polly—Roach & McCurdy—Three Regals. (Last Half)—Naio & Rizzio—Joe Brennan.

CENTRALIA, ILL.

Grand—Peggy Vincent & Co.—Isabelle Miller & Co.

DAYTON

Keith's Strand (First Half)—Bob Milliken—Joe Jenny Trio—O'Hara & Neely—Thomas Trio. (Last Half)—P. George—Mr. & Mrs. Gordon Wilde—Carleton & Bellew—Melody of Rhythm.

ELGIN

Rialto (First Half)—Arthur Terry—Virginia Lee Corbin—Worden Bros. (Second Half)—Joe Melvin—Waiman & Berry—The Rising Generation.

GALESBURG

Orpheum (First Half)—Jessie Millar—Saxton & Farrell—Frazer & Peck. (Last Half)—Lucian Lucca—Hart, Wagner & Eltis—Hubert Dyer & Co.

INDIANAPOLIS

Keith's (First Half)—Schepp's Circus—Roy & Arthur—Moody & Duncan. (Last Half)—Robert Swan—Lachman Sisters—Flagler & Malin—Maud Ryan.

LOUISVILLE, KY.

Fountain Ferry Park—Lester Raymond & Co.—Marcelle Hardy—Lee Barth—Now & Then.

LINCOLN, NEB.

Liberty (First Half)—Densmore Sisters & Lou Howland. (Second Half)—Rottack & Miller—Keno Fables & Wagner.

OMAHA, NEB.

Empress (First Half)—Rottack & Miller—Anderson & Coines—Keno, Fables & Wagner. (Last Half)—Elise Schuyler & Co.

Delancey St. (First Half)—Canzano & Schwab—Fox & Venetta — Du Tiel & Covey — Alexander Sparks & Co.—Geo. Morton—Lunette Sisters. (Last Half)—Wonder Girl — Green & Myra — Maurice Samuels & Co.—Burt Walton—Dancing Cronins.

Lincoln Sq. (First Half)—Sinclair & Gray—Lynn Cantor—Maxwell Quintette—Howard & Norwood—Hill & Ackerman. (Last Half)—Gaby Bros.—La Rose & Lane — Rudinoff — Baker & Rogers — Joe Mack & Girls.

National (First Half)—Clemenzo Bros.—Joe & Clara Nathan—Chapelle, Stenette & Co.—Henshaw & Avery—Laimee & Tollman. (Last Half)—Sinclair & Gray—Mammy—Cole, Gibson & Johnson—Le Van & Devine—Maxwell Quintette.

Orpheum (First Half)—Hilton Sisters—Howard & Craddock—Kerr & Ensign—Harry Welch—Kitaro Japs. (Last Half)—Pedrick & DeVere—Tess & Anna Carter—Henshaw & Avery—Geo. Morton—Hill & Ackerman.

Boulevard (First Half)—Margot & Francois—Tess & Anna Carter—Maurice Samuels & Co.—Black & O'Donnell—Green & Myra. (Last Half)—King Bros.—Lynn Cantor—Townsend Wilbur & Co.—Hawthorne & Cook—Chas. Ahearn & Co.

Ave, B (First Half)—Correlli Sisters—Jim Reynolds—Chapman & Ring— Dody & Berman—Roder & Dean. (Last Half)—Monte & Parti—Gypsy Songsters—Schwartz & Clifford—Leach, La Quinlan Trio.

BROOKLYN

Metropolitan (First Half)—Pedrick & De Vere—Beck & Stone—Tid Bits—Steppe & Lancaster—Four Fantinos. (Last Half)—Hilton Sisters—Du Tiel & Covey—Crescent Comedy 4—Black & O'Donnell—Kitaro Japs.

Fulton (First Half)—McKenna & Doron Sisters—Chas. Martin—Cole, Gibson & Johnson—Burt Walton—Joe Mack & Girls. (Last Half)—Four Fantinos—Octavo—Fred Weber & Co.—Harry Welch & Co.

Palace (First Half)—Monte & Parti—Gypsy Songsters—Hawthorne & Cook—King Bros. (Last Half)—Knowles & Hurst—Lester Bernard—Tilyou & Rogers.

Warwick (First Half)—Keefe & Lillian—Crescent Comedy 4—Fox & Barton—Russell & Russell. (Last Half)—Cardo & Noll—Jim Reynolds—3 Wilson Girls.

BALTIMORE.

The Rickards—Chas Reeder—G. Swayne Goron & Co.—Weber, Taylor & Hicks—Freddy & Cycling Girls.

QUINCY

Orpheum (First Half)—Lucien Lucca—Hart, Wagner & Eltis—Hubert Dyer & Co. (Last Half)—Jessie Millar—Saxton & Farrell—Frazer & Peck.

RICHMOND

Murray (First Half)—Harris & Harris—Robert Swan—Maud Ryan—Blossoms. (Last Half)—Schepp's Circus—Bert Howard—Moody & Duncan—Roy & Arthur.

SALINA, KANS.

Grand—Paul Kirkland—Peggy Vincent & Co.—Princess Nai Tai Tai—Hill & Crest—Fickle Frolics.

ST. LOUIS, MO.

Columbia (First Half)—Bennington & Scott—Bessie Clifton—Maude Daniels' Revue—Bellew Four. (Last Half)—Rose Kress Duo—Moore & Shy—Fickle Follies—Roach & McCurdy—Three Regals.

Hamilton's Skydome (First Half)—Naio & Rizzio—Arthur Abbott & Co.—Moore & Shy—Rose Kress Duo. (Last Half)—Bessie Clayton—The Four of Us—Nick Hufford—Chas. & Helen Polly.

TOPEKA, KANS.

Novelty (First Half)—Tozart & Co.—Danny Simmons—Copper City Four—Wilhat Troupe. (Last Half)—Geo. L. Graves & Co.

TOLEDO, O.

(First Half)—Pauline Saxon & Sister—Mr. & Mrs. Gorden Wilde—Carleton & Bellew—P. George—Melody of Rhythm. (Last Half)—Harris & Harris—Bob Milliken—Joe Jenny Trio—O'Hara & Neely—Blossoms.

BOSTON.

(First Half)—Al Libby—Hazzard & George—Adams & Gerhue—Emery Quintette—Chas. Reilly—Mystic Hanson Trio. (Last Half)—3 Martells—Bordeau & Bennett—Boyd & King—Murray & Lane—Harry West & Chums—6 Royal Hussars.

FALL RIVER.

(First Half)—3 Martells—Boyd & King—Murray & Lane—Willie Smith—6 Royal Huzzars. (Last Half)—Al Libby—Adams & Gerhue—Emery Quintette—Chas. Reilly—Mystic Hanson Trio.

HAMILTON, CANADA

(First Half)—Lamberti—Lee Mason & Co.—(Last Half)—Billy Kinkaid—Follette, Pearl & Wicks—Buzzin Around.

HOBOKEN.

(First Half)—Brandon & Taylor—Evelyn Phillips—Kitty Cabaret—Wilson & McAvoy—Leach La Quinlan Trio. (Last Half)—Adams & Chase—La Moir & Hamilton—Chapman & Ring—Fields & Finch—King Bros.

HOLYOKE

(First Half)—2 White Steppers—Mae Marvin—Lester Bernard & Co.—Le Van & Devine—Gaby Bros. (Last Half)—Seymour & Jeanette—Chisholm & Breen—Bryant & Stewart — Kramer & Paterson.

LONDON, CANADA

(First Half)—Armstrong & Downey—Ector & Dena—Into the Light. (Last Half)—Reckless & Arley. Dave Manley, Melody Festival.

MONTREAL, CANADA

Jack Gregory & Co.—Murphy & Lockmar—Martha Russell & Co.—Bartlett, Smith & Sherry—Gypsy Trio.

OTTAWA, CANADA.

Clifton & Spartan—Mabel Phillips—Jas. Grady & Co.—Rand & Gould—White, Black & useless.

PROVIDENCE.

(First Half)—Bollinger & Reynolds—Bordeau & Bennett—Gertrude George—La Follette & Co.—Adrian— Sig. Franz & Co. (Last Half)—Herman & Younge—Hazzard & George—Rose Garden—Overholt & Young—Harry White—Royal Harmony 5.

TORONTO, CANADA.

Geo. W. Moore—Norton & Wilson—Powers, Marsh & Delmere—Whirl of Variety—Rucker & Winfred—Aerial La Vails.

WASHINGTON, D. C.

Kneeland & Powers—Lee Beggs & Co.—Celia Weston & Co.—Equillo Bros.

WINDSOR, CANADA.

(First Half)—Reckless & Arley—Dave Manley—Melody Festival. (Last Half)—Armstrong & Downey—Ector & Dena—Into the Light.

MARCUS LOEW CIRCUIT

NEW YORK CITY

American (First Half)—Dura & Feeley—Paul & Georgia Hall—Arthur Lloyd—Dance Originalities—Mammy—Townsend Wilbur & Co.—Sid Gold & Co.—Jack Moore Trio. (Last Half)—Clemenzo Bros.—Fox & Venetta—Wanda & Seals—Steppe & Lancaster—Chapelle, Stenette & Co.—Manners & Lowry—Thompson & Robinson—Beck & Stone—Laimee & Tollman.

Victoria (First Half)—Wanda & Seals—Octavo—Minstrel Monarchs—Foster & Seamon—Chas. Ahearn & Co. (Last Half)—Lunette Sisters—Chas. Martin—Andy & Louise Barlow—Sid Gold & Co.—Dance Originalities.

Greeley Sq. (First Half)—Dancing Cronind—La Rose & Lane—Rudinoff—Chisholm & Breen—Baker & Rogers. (Last Half)—Dura & Feeley—Correll Sisters—Minstrel Monarchs—Foster & Seamon—3 Wilson Girls.

BOSTON CHICAGO NEW YORK

DANNY DAVENPORT OFFICES

MICKEY CURRAN, Manager

Artists' Representatives. Our Acts Always Working

245 WEST 47th STREET (Romax Bldg.) Suite 215. Phone: BRYANT

(Continued from page 3)

Clothes

9. (a) The Actor shall furnish and pay for such clothes as are customarily worn by civilians of the present day in this country, together with wigs, boots, and shoes necessarily appurtenant thereto. All other clothes, wigs, shoes, costumes, and appurtenances and all "properties" to be furnished by the Manager.

(b) If the Actor be a woman, then the following clause supersedes (a):

In both dramatic and musical companies all artists' gowns, hats and all "properties" shall be furnished by the Manager. Footwear and wigs for modern plays to be furnished by the Actress.

(c) All costumes, wigs, shoes and stockings shall be furnished the chorus by the Manager.

(d) It is understood that in every case where the Manager furnished costumes and appurtenances under this paragraph of the agreement, if notice of cancellation of this contract be given by such Actor, in that event he or she shall reimburse the Manager for the necessary and reasonable expense to which he may be put in altering or rearranging such costumes for his or her successor.

Number of Performances

10. Eight performances to constitute a week's work. It is agreed that no deductions are to be made by Manager if less than eight performances are given in any one week, except as provided in paragraph 14.

(b) All compensation for extra performances to be adjusted the last week of the season. If it is found that the number of extra performances given during the season has exceeded the average of eight performances a week, the manager agrees to pay the actor at the rate of one-eighth of a week's salary, for each extra performance given.

(b) Salaries shall be paid on Saturday night.

Transportation

11. The Manager hereby agrees to pay for transportation of the Actor when required to travel, including transportation from New York City to the opening point, and back to New York City from the closing point. The Manager, also, agrees to pay the cost of all transportation of the Actor's personal baggage up to two hundred pounds weight:

12. (a) If this contract is cancelled by the Manager, he agrees to pay the railroad fare of the Actor back to New York City.

(b) If this contract is cancelled by the Actor, he agrees to pay his own railroad fare back to New York City, and to reimburse the Manager for any railroad fare the Manager may have to pay for the Actor's successor up to an amount not exceeding railroad fare from New York City to the point where said successor joins the Company.

(c) If the Company is organized and its members are engaged outside of New York City, the name of such place is, unless it is otherwise stated, herein agreed to be substituted for New York in paragraphs eleven and twelve.

Lost Performances

13. The Actor shall travel with the Company by such routes as the Manager may direct, and the Actor shall not demand compensation for any performance lost through unavoidable delay in travel which prevents such performance by the Company.

14. It is further agreed if the Company cannot perform because of fire, accident, strikes, riot, Act of God, the public enemy, or for any other cause which could not be reasonably anticipated or prevented, or if the Actor cannot perform or rehearse on account of illness or any other valid reason, then the Actor shall not be entitled to any salary for the time during which said services shall not for such reason or reasons be rendered. If this illness of the Actor should continue for a period of ten days or more, the Manager may terminate the contract.

Lay-off

15. Full salaries will be paid the week before Christmas and Holy week. But the Manager has the right to lay off the Company without salary for the week before Christmas and the week preceding Easter Sunday, or both weeks, if desired. In the event of such lay-off, the Manager shall not be entitled to the services of the company unless rehearsals be made necessary by the sudden illness of the star, or of some prominent member of the company or of change in the cast.

Duties of the Actor

16. The Actor agrees to be prompt at rehearsals, to pay strict regard to make-up and dress, to perform his services in a competent and painstaking manner, to abide by all reasonable rules and regulations, and to render services exclusively to the Manager from the date of beginning of rehearsals, and shall not render services to any other person, firm or corporation, without the consent of the Manager.

Notices

17. All communications which refer to the Company in general shall be posted upon the call-board. Notice to the Manager must be given to him personally or to his representatives.

Arbitration

18. In event any dispute shall arise between the parties as to any matter or thing covered by this contract, then said dispute or claim shall be arbitrated. The Manager shall choose one arbitrator and the Actor the second. If within three days these arbitrators shall not be able to agree, then within that time they shall choose a third, who shall not in any way be connected with the Theatrical Profession.

If they fail to do so, ..., or his appointee shall be the third. The arbitrator shall hear the parties and within ten days decide the dispute or claim.

The decision of a majority of said arbitrators shall be the decision of all, and shall be binding; said decision shall be final.

The arbitrators shall determine by whom and in what proportion the cost of the arbitration shall be paid. The parties hereby appoint said Board its agents, with full power to finally settle said dispute or claim, and agree that its decision shall constitute an agreement between them, having the same binding force as if agreed to by the parties themselves.

Should suit be brought before the selection of arbitrators, the party sued may at any time after suit and before trial give notice to arbitrate, and then in such case arbitration must be chosen as stated hereinabove.

The parties hereto shall pay the arbitrators respectively selected by them, and they shall bear equally the expense of the arbitration and the umpire.

IN WITNESS WHEREOF, we have hereunto set our hands the day and year first above written.

..... Manager

..... Actor

JOE JEFFERSON HOME BURNED

BUZZARDS BAY, Mass., June 14.—The home of Mrs. Joseph Jefferson, widow of Joseph Jefferson, of Rip Van Winkle fame, burned early this morning.

The cause of the fire is unknown. The house was valued at $10,000, but it is impossible to estimate the loss as the house contained many valuable furnishings and personal belongings. The house was closed for the winter and Mrs. Jefferson was expecting to arrive here for the summer in a few days.

The old Jefferson estate, known as Crow's Nest, was sold to Dr. Flagg, of Boston, soon after the death of Mr. Jefferson. Mrs. Jefferson built another house near that of her son, Thomas. It was learned that some of the more valuable belongings of the dead actor had been removed to New York.

LIBEL CHARGE DISMISSED

SAN FRANCISCO, June 6.—A charge of libel against C. A. Bird, manager of the Fox Vaudeville and Film Co., was dismissed this week by Police Judge Lazarus. Bird was arrested on complaint of William J. Lynch, accountant for the Market St. R.R., who charged him with writing letters to San Francisco officials claiming Lynch had demanded $250 from Tom Mix before motion pictures would be allowed in this city. The dismissal was had after Bird apologized to Lynch.

DANCERS SUE PALAIS ROYAL

Dorothy Dickson, dancer, and her husband, Carl Hyson, commenced an action against the Russell Hotel and Restaurant Company, which owns the Palais Royal, where they have been appearing since last September, for $10,000 which they allege is due them according to contract.

Under their contract with the Palais Royal management, the Hysons allege they were to be paid one-half of all the couvert charges and that the charges after 10 p. m. were to be no less than $1. In the first two weeks of their employment, they allege, $1,650 was collected in couvert charges, but the cabaret accounted to them for only $1,425. In the month of October the cover charges amounted to $12,786, while accounting was made for only $9,562, they charge, and in November they received an accounting for $7,839, while the amount they allege really collected was $10,833. Figuring that $10,000 is still due them by reason of these statements, the Hysons ask for judgment in that amount.

"SUNKIST" TO MOVE

At the close of its four weeks' run at the Globe a week from Monday night, "Sunkist," the Fanchon and Marco revue, will move to the Sam H. Harris Theatre. The management of the California revue originally intended to play in New York for four weeks only and then to continue its tour, but the business which the show has been doing warranted a continued stay.

FRED JARVIS and HARRISON FREDERICA

"LONESOME"

Now playing Pantages Circuit. Booked direct. Answer: Money and advanced consecutive bookings.

"JAMBOUREE"

(*Continued from page* 16)

specialty that he was called upon to do his "skating" dance as an encore. They would not let him go until he did it. It did seem good to see Barton back again at this house, where he appeared so many seasons and where the audience well remembers his clever dancing. He was a sure-fire hit and is a dancer second to none.

Belle Baker was compelled to sing four songs before she could retire. Her reception was wonderful and worthy of this talented young woman. Miss Baker is an artiste of rare ability.

An exceptionally clever child is Ethel Fisher, who sang two songs and finished her act with a fine acrobatic dance.

The Klein Brothers did their vaudeville act and put it over with their usual punch. They brought Clark and McCullough out at the finish in a quartette and banged over a big finish.

Horace Golden, assisted by two men, did one of his illusion hits of sawing a man in two in a large obx. It mystified all present, including Doc Suss, who held the man's hands.

Jack Strouss went over very nicely in his blackface act, in which he did two numbers.

Lynn Cantor, beautifully gowned, sang two numbers in a clear, rich voice that caught the house just right. Her idea of Tetrazzini singing "Love, Here Is My Heart," was excellent and was enjoyed by all.

The "Syncopated Wedding Scene" from Bedini's Show was next. Miss Pauline Anderson as the bride led this number creditably. Jim Buckley was the bridegroom and Helen Stanley the pretty Cupid. The entire company took part in this number except Clark and McCullough and it was a big success.

Jack Pearl and Ben Bard followed in their comedy talking act. For a comedy two-man act there are few its equal. To say they were a hit, it would be putting it mildly.

Martini and Siani, for the spot they had, did very well. They do a musical act that is well worth seeing. They are clever musicians.

Frankie Niblo sang one number and put it over with a punch.

In the minstrel scene, well known performers in and out of burlesque appeared, all wearing old men make-up. Harry O'Neal was the interlocutor, Sam Sidman impersonating Sam A. Scribner and Sam Levy doing I. H. Herk were the end men, and Major Dolye was supposed to be "Blutch" Cooper.

Strauss and Franklyn was done by Eddie Welch and Young Marim. Frank Hunter and Harry Stewart did Jacobs and Jermon. In this scene Kitty Warren, assisted by the Kahn Union Square chorus, sang. It was 11:50 when the girls went on and they looked all tired out. Miss Warren as late as it was put plenty of "pep" in her number, which received three encores.

Johnny Kane put over a corking fine singing and dancing specialty and went big. Kane is a dandy dancer.

Jack Gibson offered a "dope" song and did it well.

Lucile Harrison, who goes with one of Cooper's shows next season, sang one number that was generously received.

Wolfe Gilbert sang a song which he had just composed of the old time burlesquers he saw at the old Bowery Theatre. It was good and warmly encored. Miss Pennette and the Kahn Chorus was next, singing a number that was well done.

Sid and Eddie Gold put their vaudeville act over great. Sid, besides singing, did some clever dancing. Eddie played the piano.

The Great Joseph Ginsberg was next to closing and was without a doubt the big noise of the bill. The only thing he overlooked was his yodle.

The show closed with the "Saffrage" number from "Peek-a-boo" of Miss Earle's and the entire chorus of the Bedini show. It was a great finish and the number was well rendered amid a great round of applause.

While a number of the acts suffered somewhat by being compelled to cut their act and someone off stage insisting upon them to hustle along, they went over big just the same.

It seemed so good to see such performers as Jim Barton, Lester Allen, Chuck Callahan, Belle Baker and the Klein Brothers, who have made their names famous on Broadway and vaudeville, who were formerly in burlesque, back again.

It was a fine show and a big success.

Sid.

GAYETY CHANGES BILL

PHILADELPHIA, Pa., June 11.—The Gayety, this city, which is playing burlesque, will change bill weekly, with a new set of principals each week. This house has been booking with the Folly Baltimore, but that house closed several weeks ago.

POSNER TO MANAGE "1922"

Dave Posner will manage James E. Cooper's "Hello 1922" on the Columbia Circuit, taking Art Moeller's place. Moeller will manage J. Herbert Mach's "Maids of America." Posner managed one of Al Woods' shows last season.

O'CONNOR WITH PRODUCERS' ASSO.

Johnny O'Connor is now in charge of the publicity department of the Burlesque Producers' Association, which embraces all the owners of shows on the Columbia Circuit, with headquarters in the Columbia Theatre building.

BIJOU CLOSES

PHILADELPHIA, June 12.—The Bijou Theatre, which has been offering stock burlesque, under the management of Joe Howard, since the close of the American Wheel Season, will close on June 18.

WALTER PEARSON RETIRES

Walter Pearson last season with "Folly Town" has retired from show business. He will go to Chicago and form a partnership with Dave Rose in the lingerie business in that city.

KENNEDY SIGNS WITH PIERSON

Will H. Kennedy, "rube" comedian, has signed with Arthur Pearson for one of his Columbia Circuit shows next season. Kennedy has been out of burlesque the past two seasons.

SISTER ACT IN VAUDEVILLE

BALTIMORE, Md., June 4.—"We" Mary McPherson and "Midgie" Mabel Howard, who closed tonight at the Folly, are booked in vaudeville. They are doing a sister act.

THE MAJESTIC CLOSES

WILKESBARRE, Pa., June 11.—The Majestic, this city, which has been playing burlesque stock the past few weeks, will close for the season June 25.

HUNTER DOING VAUDE. SINGLE

Frank Hunter will open this week in vaudeville in a "single" for a few weeks. Hunter will be with one of James E. Coopers' shows next season.

LE VAN WITH LEW TALBOT

Harry S. LeVan, last season with "Tiddle de Winks," signed a contract last week with Lew Talbot for one of his shows next season.

FAGAN ON VACATION

LAKE ZURICH, Ill., June 11.—Charles Fagan is spending the Summer here. He closed with "Town Scandals" in Chicago several weeks ago.

FLO DAVIS MARRIED

Flo Davis, former soubrette with the James E. Cooper's attractions, was married in Philadelphia to Herb C. Smiler, June 7.

HILLIER AND YALE IN VAUDE.

Al Hillier and Paul Yale are now doing a vaudeville act. They were playing the Majestic, Paterson, last week.

NEDELL & FOLLETTE SIGN

Dan Dody has signed Nedell & Follette for his "Sugar Plums" on the Columbia Circuit next season.

ORCHESTRA NEWS

ERDODY TO MAKE RECORDS

Leon Erdody, manager of the orchestra playing in the Pennsylvania Hotel, of which Jerry Friedman, formerly of the Palais Royal, is musical director, has arranged for the band to make records for the Brunswick and Pathe phonograph companies. He has also made several changes in the personnel of the orchestra.

MURRAY GOES TO TENN.

Eldon Murray, who played with the Cincinnati Symphony Orchestra all last season, will play first violin with the Signal Mountal Hotel orchestra, on Signal Mountain, Tenn., this Summer, and will open this week. He will rejoin the Cincinnati Symphony organization in the Fall.

BOOKING ORCHESTRAS

Billy Witkin, formerly musical director of the Montmartre, and Emil Coleman of the Woodmanston Inn, have formed a partnership and expect to open offices in the Fall. At present they have orchestras playing in the New York Athletic Club, Woodmanston Inn and Castles by the Sea.

LOPEZ AT FOLLIES BERGERE

Vincent Lopez and his Kings of Harmony, who closed with Pat Rooney's "Love-Birds" on Saturday, opened at the Follies Bergere on Monday night, June 13, where they will remain for the Summer. The band played for Jack Dempsey in Atlantic City on Sunday.

VIRGINIA IN NEW ACT

"Virginia" is the name of a new vaudeville playlet which has been written and is being produced by Milton Hockey, Howard J. Green and Eddie Redding. It will open out of town on June 20, with Mildred Seals, Wellman Parsons and John Mellon in the cast.

BAND TAKES OVER HALL

The Dixieland Jazzateers, headed by Al Caponi, have taken over the direction of Keister's Dance Palace, on Surf avenue and Ocean Parkway, Coney Island. They will operate and direct the policies of the place for the summer.

LOPEZ AT FOLLIES BERGERE

Vincent Lopez and his "Kings of Harmony," after closing in the "Love Birds," Saturday, began a short engagement at the Follies Bergere, after which he will open in Asbury Park. He has added two more musicians to the cast.

STRICKLAND MAKING RECORDS

Chas. Strickland's Seven Harmony Boys, who are playing in Atlantic City, make two trips a week to New York in order to fulfill contracts to make phonograph records for well known firms.

DIXIELAND GOES TO LA MARN

The Dixieland Jazz Band, recently at the Follies Bergere, will open tonight, June 15, at the La Marn, on the Boardwalk in Atlantic City. They will play the Summer season there.

FREY AT ATLANTIC CITY

Chas. M. Frey's orchestra will open at the Million Dollar Pier, Atlantic City, June 25. They will augment Charles Strickland's Seven Harmony Boys, who are now playing there.

HARRY HESS IN NEW YORK

Harry Hess of Cincinnati, orchestra leader and head of the Musical Union there, is in New York this week on a business trip.

BRODERICK AT CHAUTAUQUA

James Broderick and his novelty orchestra have been engaged for the summer season at Midway Park, Lake Chautauqua, N. Y.

PEPPLE TO PRODUCE

CHICAGO, Ill., June 13.—T. Dwight Pepple, who a year ago deserted the producing field to open the Unity Vaudeville Agency, which is now known as the T. Dwight Pepple Agency, announces that next season he will return to the producing field again. He plans to produce from fifteen to twenty vaudeville novelties and has signed the following principals: Henry Cantanlo, Harry Sigman, Ethel Russell, Irne Williams, Otallie Corday, Harry Kessler, Barnara Burnell, Florence Moran, Sou Bolmar, Isabella Moran and Peggy McIntosh. Primrose Seamon and Arthur Conrad will also appear under Mr. Pepple's management next season. Mr. Pepple plans to produce acts containing two, three, four and five people casts. The Seamon attraction has been booked throughout the summer months on the Delmar time and will continue playing until its opening date next season. It is being featured throughout the south.

PAT CONWAY AT WILLOW GROVE

PHILADELPHIA, Pa., June 14.—Patrick Conway with his band and artist soloists started the second week of their three-week engagement at Willow Grove Park with the concerts of last Sunday. Mr. Conway has lost none of his wonderful control and his soloists have won the plaudits of all who have heard them. The band has scored one of the biggest hits at the park in recent years.

FORD GOING INTO BUSINESS

George Ford and Flo Cunningham are returning to their home in Los Angeles this week, for the summer. George Ford will go into business with his brother Clarence, operating a chain of bakeries, in San Francisco, Sacramento, Fresno, Los Angeles, and San Diego. He will return with his wife in vaudeville in the fall, leaving his brother to continue the business.

KAY-CARLSON IN CHICAGO

The Kay-Carlson Syncopated Orchestra, playing at the Marigold Gardens, Chicago, is making musical history with an original concoction arranged by their ten piece combination. Kay and Carlson are both young but thorough musicians who expect the call of Broadway soon.

GORDON AT ATLANTIC CITY

Philip Gordon and his Czecho-Slovak Orchestra, who have been entertaining the patrons of the Arcadia Cafe, Philadelphia, for the past two years, will open on July 1 at the Shelbourne Hotel, Atlantic City.

HARVARD GLEE CLUB SAILS

The Harvard Glee Club, consisting of fifty-six members, sailed last Saturday on the *Lapland*, for Europe. They will give several concerts in France by invitation of the French government.

WM. H. CRANE IN VAUDEVILLE

Wm. H. Crane, the legitimate star, will open in vaudeville on the Orpheum Circuit, July 18, at San Francisco, in a sketch entitled, "Winter and Spring." Bill Lykens is handling the booking.

BARNEY FERGUSON INJURED

Barney Ferguson, of Ferguson and Cunnigham, injured himself while doing his last performance at the Broadway Theatre last week, and may have to retire from the stage permanently.

ARTHUR KRAUSE AT RECTOR'S

Arthur Krause, formerly of the Hotel Knickerbocker, is now musical director of Rector's.

INDIANA FIVE BACK AGAIN

The Indiana Five opened at the Harvard Inn, on Coney Island, last week. This is the orchestra's third season with this place.

DAISY JESSIE
KENNISON SISTERS
AND
BILLIE MORLEN
MUSIC AND DANCING REVIEW
Directions—
MICKY CURRAN AND DANNY DAVENPORT

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"PERSHING"
A NOVELTY SURPRISE
Presented by E. L. BUTLER

LAURIE ORDWAY & CO.
IN VAUDEVILLE
IRENE FISHER at the Piano

MANY FILM CO.'S STARTING

With the organization recently of many independent film producing companies, the fight against the importation of foreign films has advanced, but in a direction different from which it originated. The demand for the restriction of the number of foreign films imported into this country was brought into the limelight by the protests of the active workers in the industry. These declared that the industry in this country would be killed by the importations and that consequently many thousands of persons would lose their employment.

Now the fight has been taken up by the producers themselves. It was the largest producers in the field who were responsible for the importations and who have recently been reported to be opening studios in Europe. The smaller men saw that their only salvation lay in the organization of independent companies to make pictures here in the United States.

Within the last week twelve companies have been incorporated in the States of New York and Delaware. Of these eight have been incorporated with the initial capital of each amounting to more than a million dollars. This seems, in view of prevailing conditions in the industry, like folly, for the picture business is reported to be bad everywhere. Besides, there are more companies making pictures in the neighborhood of New York now than in other years, there being twelve companies making comedies alone, three times as many as last year. Eight of these have started work within the last two months and four more are slated to begin work next month.

But the reason for this activity is easy to understand when the fact is disclosed that many of the studios around New York are idle because of the slump. These can be obtained for a fraction of their former rentals, while the actors themselves can be engaged for half the salaries which they were getting last season. The number of film actors and actresses now looking for work far exceeds the demand for such performers.

But this condition is, according to prominent casting directors, going to be radically changed within the next six weeks by the newly organized companies. Every studio around New York will probably be working then. Pictures can now be made at prices far below the former prevailing costs for making films. And, though the market at present is poor, the producer who can make his pictures now and hold them for distribution in the Fall will not only reap a fine profit but will be in a position to compete with the cheaper foreign films.

NATIONAL FILMS INCORPORATES

BOSTON, Mass., June 14.—A New England group of business men announce the formation and organization of a Massachusetts corporation to be known as the National Non-Theatrical Motion Pictures, Inc., or the "National" for short.

The new company has appointed Philip Davis, well-known lecturer, as managing director for New England.

KIPLING FILM READY IN JULY

From the time Paul Brunet induced Rudyard Kipling to write directly for the screen, and selected "Without Benefit of Clergy" as his first medium, Pathe has been extremely confident of the success of the venture. There was every indication that Mr. Kipling could readily adapt himself to screen technique, and to the tastes of the American lovers of motion pictures. Yet this opinion was based entirely upon theory.

Theory, on this occasion, rang true, for "Without Benefit of Clergy" through the co-operative efforts of Mr. Kipling, Randolph Lewis, his supervisor; James Young, the director, and Robert Brunton, the producer, is said to be one of the outstanding features of motion picture annals.

Just what the American public thinks of Mr. Kipling's screen venture is attested by the host of inquiries made at the Pathe offices throughout the country, for information as to release date of the classic story. First announcement of July 3 as the date of issue of "Without Benefit of Clergy" brought a response from exhibitors that was surprising even to Pathe officials. Showmen looking for features to hold up their business during the warm months, are grateful to Pathe for issuing "Without Benefit of Clergy" in July.

One prominent showman, in commenting upon Pathe's verdict to make the first Kipling picture a Summer release, asserted:

"Pathe will lose nothing by this determination. All other exhibitors, like myself, are anxious to get big features for the warm months, but unfortunately it is not always possible owing to the fact that most big pictures are held back for Fall release."

First prints of "Without Benefit of Clergy" are leaving the Pathe laboratory now, and will be in all the exchanges within a week or ten days now.

Several propositions have been made Pathe to place "Without Benefit of Clergy" in a legitimate theatre in New York for an extended run. This, however, is against the Pathe policy and will not be attempted.

FILM ACTRESS EXONERATED

It took only three minutes for the jury in the divorce suit of Austin Gibbons, a lawyer, against his wife, formerly Anna Olga Treskoff, motion picture acress, to exonerate Mrs. Gibbons of the charge of wrongdoing with Lieut. Joseph Hoffman at No. 11 East Thirty-fifth Street on April 18, 1919.

Dr. Peter J. Gibbons, father of the plaintiff, testified that he had gone with his son and others to Mrs. Gibbons' apartment on that day and that they had discovered her with the army officer. When the raiders broke into the rooms, Hoffman, Dr. Gibbons testified, was drunk and made efforts to pull his clothes on.

When the jury brought in the verdict for her, Mrs. Gibbons threw her arms around David Myers, her lawyer, and then fell into a faint.

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WILL MORRIS
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In Vaudeville

INGENUE
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PAULINE ANDERSON
With Jean Bedini's Peek-a-Boo

TANEAN BROTHERS
BLACKFACE COMEDY, MUSICAL, SINGING AND TALKING.
Direction—NAT SOBEL

FILM FLASHES

Eddie Boland and his leading lady, Jean Hope, have been married.

Guy Bates Post will appear in the screen version of "The Masquerader."

Production work has begun on "Disraeli," with George Arliss in the stellar role.

Sydney Franklin will shortly arrive here from the coast to direct Norma Talmadge.

Nazimova will do "Salome" on the screen for her initial production for United Artists.

Ruby De Remer has been signed to be featured in the new Forthingham productions.

Jimmy Aubrey has signed a new contract with the Vitagraph company for a term of years.

"The Woman God Made" has been held over for this week at B. S. Moss' Broadway Theatre.

Edith Roberts has begun work on "Storm Tossed." She has just completed "The Gossamer Web."

Jean Havez has been added to the Roach scenario staff, and will write exclusively for Harold Lloyd.

Lee Kohlmar, former vaudeville actor who went to Universal City to be a film actor is now a director.

The George D. Baker production starring Gareth Hughes has been titled "The Garments of Truth."

"The Song of the Soul," which has been released by Goldwyn, is now being shown on the Loew circuit.

The Eddie Boland company have finished two comedies which are titled "The Chink" and "The China Shop."

SALESMEN WANTED to solicit orders for made-to-measure and ready-to-wear on the credit plan. Caring, Sarrow Co., 18 E. 16th St., N. Y.

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81 East 125th Street. NEW YORK.

Irene Castle is working on her new picture which is being made under the working title of "A Broadway Bride."

Anita Stewart is now on location in the Sierras for "A Question of Honor," her latest starring vehicle.

Cullen Landis was severely injured when his car overturned rounding a curve, while preparing for an auto race.

Tal Richards has been appointed sales and office manager of the Independent Film Service Company of Dallas, Texas.

Ruth Dwyer will be the new leading lady for Eugene O'Brien, in his next Selznick production, "Clay Dollars."

Harry Carey will be starred in "Bransford of Rainbow Range" by the Universal which will be produced shortly.

Phoebe Hunt will play the leading feminine role in "The Grim Comedian," Rita Weiman's photoplay for Goldwyn.

Nell Roy Buck was booked through the office of Chamberlain Brown for Elsie Ferguson's new picture, "Peter Ibbetson."

Sammy Burns was arrested last week for speeding while on his way to the studio to work on the first of his new comedies.

Roscoe Arbuckle is making final scenes for temporarily titled, "Should A Man Marry," with Mary Thurman playing opposite him.

Edward Jose, motion picture director, has been engaged by Vitagraph to direct Alice Calhoun in "The Matrimonial Web."

The entire casts for the series of comedies to be done by Sammy Burns have been engaged through the office of Chamberlain Brown.

Robert G. Vignola has completed "Enchantment," in which Marion Davies is starred, and is taking a six weeks' vacation.

The R. D. Lewis Film Company are now distributing Neal Hart in "God's Gold," in the Dallas, Little Rock and Oklahoma City territories.

Douglas Fairbanks celebrated his thirty-eighth birthday last Monday and received a number of presents, including some from Mrs. Fairbanks.

Director Reginald Barker is now taking scenes for Leroy Scott's "Poverty of Riches," with Richard Dix and Leatrice Joy playing the leading roles.

Bert Lytell is to appear in a screen version of "Lillom," which will be entitled "A Trip to Paradise;" Virginia Valli will be the leading lady.

Little Jackie Coogan received a reception when he visited Syracuse, N. Y., his home town, recently, before his departure for Hollywood, California.

Edmund Breese has been engaged to support Johnny Hines in "Burn 'Em Up, Barnes," which the latter is now working on in a New York studio.

Emmet Dalton, the Oklahoma ex-outlaw, is now appearing on a personal tour in Canada in conjunction with his picture, "Beyond the Law."

Priscilla Dean has started work on "Conflict," which will be produced by the Universal-Jewel Co. with Tully Marshall and Herbert Rawlinson in the cast.

Harry Levey, president of the National Non-Theatrical Motion Pictures, Inc., has opened a New England exchange of his firm at 142 Berkeley Street in Boston.

Martha Mansfield and Crane Wilbur are rehearsing a new vaudeville sketch which they will open shortly. Miss Mansfield will resume picture making in the Fall.

"The Stage Door," a current William DeMille production, will soon be released. The cast will include Lila Lee, Jack Holt, Chares Oge and Shannon Day, a dancer.

Doraldina, the dancer and motion picture star, is now touring the Loew theatre in the South, appearing in person in conjunction with her last Metro release, "Passion Fruit."

Mrs. Alice Duer Miller has written a special scenario for Goldwyn entitled "The Man With Two Mothers," and will be used by Tom Moore on the completion of his current picture.

Motion Picture censorship has been defeated in Connecticut. This is the thirty-third state in the Union which has rejected the efforts of the reformers to secure legalized screen control.

E. F. Griffith, who directed "Scrambled Wives," is at present working on his second picture for the Famous Players, a Chinese play in which Alice Brady will be featured.

Warburton Gamble will appear as the heavy in "Twice Wed," a new Paramount production, by E. Phillips Oppenheim, which is being filmed in Paramount's London studio.

June twenty-seventh has been selected as the date for the annual convention of the Fox Film Corporation in New York City. William Fox, president of the corporation, will preside.

William Fox announces the addition of Edna Murphy and Johnny Walker as Fox stars. They have met with so much success with their first picture—that Mr. Fox decided to co-star them.

Gloria Swanson started this week on "The Shulamite" for the Paramount, with Mahlon Hamilton as the leading man. The cast also includes Russell Simpson and Lillian Leighton.

George Melford will produce Monte Katterjohn's adaptation of "The Sheik," by S. M. Hull, for Metro, on the completion of "The Great Impersonation," on which he is now working.

Miss Anderson, who has charge of casting for pictures in the office of Chamberlain Brown, has just turned down an offer from the Goldwyn people, preferring to remain in her present position.

"The Golem," another European film will be shown at the Capitol Theatre next week. Paul Wagener is director and star of the film, which is said to be Europe's most artistic picture.

Charlie Murray, the comedian, who for a long time was connected with Mack Sennett's comedies, will make a series of two-reeled comics which will be distributed through a State rights corporation.

Pearl White secured a lot of space in the Paris newspapers last week on a thrilling story of how she was lost while on a riding party with Alice Delysla, and was saved from starvation by a shepard.

Phillip Carle, who was assistant director to Robert G. Vignola of the Cosmopolitan Productions, has been engaged by the Independents to direct the Holman Day stories which are to be filmed in the Maine woods.

Babette Fox, who played the character ingenue role with Elaine Hammerstein in "Handcuffs and Kisses," by Thomas Edgelow, which will be released shortly, has started to work in a new picture to be produced by Selznick.

The Associated Motion Picture Advertisers, Inc., is taking measures with the National Association for the suppression of "The End of the Road," the exhibition of which is said to be detrimental to the motion picture industry.

Douglas Fairbanks and Edward Knobloch, the adapter of "The Three Musketeers," are filming the story in their order of events and not in the order of convenience, and by that way expect to improve the dramatic value.

Educational Films promises a series of two-reel picture dramas made from stories of famous authors and featuring famous film stars. Two of the stories on which work has begun are "The Wilderness Mail," and the "Policeman and the Baby."

Alice Brady will be seen shortly in a Realart release entitled "The Land of Hope;" appearing with Miss Brady in the picture will be Fuller Mellish, Betty Carsdale, Matha McGraw, Larry Wheat, Schuyler Ladd, Ben Hendricks, Jr., and Jason Robards.

The Goldwyn Corporation has purchased the world motion picture rights to the Swedish drama, "Syndafloden," which in English is "The Sin Flood." An adaptation of the play was produced in New York in 1917 by Arthur Hopkins under the title of "The Deluge."

Clara Kimball Young recently confirmed the report that she will return to the stage. She said that she would spend next Fall in the making of a film in Italy and France and that she would then go to London to look for a stage production, which would probably be produced there.

The consolidated profit and loss statement of the Goldwyn Pictures Corporation for 1920 shows income of $8,416,439; royalties to producers, film exhaustion and theatre expenses, $4,819,367; gross profit, $3,597,072; selling and advertising expense, $3,137,657; net profit, $459,415.

Gouverneur Morris, the author, is not to withdraw from the Eminent Authors Corporation, a subsidiary of the Goldwyn Pictures Corporation, in spite of the report which has been published recently. "We have a long term contract with Mr. Morris," said Samuel Goldwyn, "and have first call on all his material."

The suit for alleged infringement of copyright brought by Lumiere, photographer, against the Robertson-Cole Company which had released a photograph of George Carpentier was decided for the film company by Judge Mayer in the United States District Court. Benjamin DeWitt of 111 Broadway was the attorney for Robertson-Cole.

Mrs. Warren G. Harding headed the list of patronesses at the benefit of the Lafayette Unit of the American Women's Legion which was held at the Knickerbocker Theatre in Washington for the aid of sick and disabled veterans of the late war. The feature of the program was "Miss Hobbs," a Realart picture in which Wanda Hawley is starred.

The Famous Players-Lasky Corporation has concluded an agreement with the Sascha Film Company of Austria under which the Sascha Company gets the exclusive rights to the sale of Famous Players-Lasky productions in Austria and concessions toward the sale of the films in the Balkan States, while the American firm is given reciprocal rights to the sale of the Sascha productions in America. The Sascha Film Company will also undertake the filming of Viennese races and other scenes for American production.

HEARST LEASES BIG STUDIO

George V. Van Cleve, vice-president and general manager of William Randolph Hearst's film interests, announces that he has leased for Mr. Hearst's film interests, announces that he has leased for Mr. Hearst the large studio in Astoria, L. I., formerly used by Messmore Kendall. Mr. Van Cleve has l[illegible] from Mr. Kendall his entire studio e[illegible]pment. The Astoria plant is one of the largest and best equipped studios in the city.

Two new pictures will be put in production immediately. "Find the Woman," by Arthur Somers Roche, will be made under the direction of Tom Terriss. In this cast will be Seena Owen, who has made a great success as the leading woman in "The Woman God Changed," hailed by the New York newspapers as one of the greatest pictures of the year; Eileen Huban, who starred in the stage production of "The Dark Rosaleen," and Ethel Duray, who has just finished an important part in "Back Pay," under the direction of Frank Borzage.

Miss Duray is an actress new to the screen, and is the product of one of New York's finest dramatic schools.

The second picture, which will soon go into production at the new studio, is "The Beauty Shop," the musical comedy written by Channing Pollock and Rennold Wolf. Raymond Hitchcock will be the featured player in this picture.

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WANTS THEM OUT EARLY

A clever piece of veiled satire on the Shubert edict that all patrons of the opening night of the "Whirl of New York" who arrived after the curtain went up at 8:30 would not be allowed to go to their seats until the end of the first act, was carried in an advertisement of Florenz Ziegfeld's "Sally" in one of the daily papers on Monday. The dig ran thus: "F. Ziegfeld, Jr., hereby wishes to request the capacity audiences in attendance at the New Amsterdam Theatre nightly to see "Sally" that they must leave the theatre immediately after the final curtain as the ushers and house staff are unable to get the enthralled and satisfied patrons out of the theatre until long after the final curtain."

The Shubert order was printed on the back of each ticket sold for Monday night's opening of "The Whirl of New York" in the following manner:

The sale of this ticket is made on the condition that the purchaser will be in his or her seat on the opening night of "The Whirl of New York" at the Winter Garden at the advertised curtain time—half-past eight P. M.

It is further understood and agreed to:—That if the holder of this ticket does not present himself or herself at the theatre until after this hour, he or she will not be seated until the end of the first act. This ruling is made by the management through a sincere and earnest desire to abolish the custom of late curtains on opening night—the invariable result of the practice of first nighters who come late.

The management further requests that on the opening night no one will leave their seat until the play is over. Many people have the habit of leaving long before the final curtain, thereby disturbing a large part of the audience and taking the heart out of the actors on the stage and interfering with the enjoyment of people who come to see the play to the finish. The management wishes to do away with this annoying practice and is appealing to the public to aid them in doing so, and your co-operation is desired.

Your compliance with the above requests will be greatly appreciated.

(Signed) LEE & J. J. SHUBERT.

TREATS STRANGER, ARRESTED

Barrett Greenwood, of Pat Rooney's "Love Birds" company, is a good fellow, but from now on he's going to be careful as well as good. While in a Broadway restaurant the other night he noticed a fellow with a thirsty look who presently asked him if he had anything on his hip. Greenwood handed him his flask filled with the forbidden spirits, and the thirsty one, like a good cop, took a four-finger swallow and placed Barrett under arrest immediately after. Ernest Rodenburg, plain-clothes man of Inspector Samuel Belton's staff, took the actor to the West Thirtieth street station, and the next morning brought him before Magistrate McQuade, who made it known that it was the most despicable arrest that ever came to his notice. Greenwood was released on bail, the Magistrate not being particular as to the collateral, out of sympathy with the congenial actor.

"GOAT ALLEY" COMING IN

Broadway will shortly have a novelty in the form of a drama produced with an all negro cast when "Goat Alley," by Ernest Howard Culbertson, is produced under the sponsorship of the Sociological Department of the Medical Review of Reviews. Miss Alice Wade Mulhern, director of this organization, which sponsored the production several seasons ago of "Damaged Goods," announced last week that the production would be seen on Broadway in a short time.

"Goat Alley" deals with the sex life of the negroes in cities like Washington, D. C., and those further South where they are segregated in districts apart from the white residents. The play, for which a subtle psychological value is claimed, is to be presented before audiences consisting of adults only. It tells frankly of the struggle of a young woman in such a district against the squalor and degradation of her environment. Mr. Culbertson brings out in his play the actual living conditions of the negroes in the segregated districts.

It is understood that Charles Gilpin, the negro actor, who distinguished himself, was offered a big salary to play the leading role in the production. His engagements abroad made it impossible for him to accept the offer, though he has made many valuable suggestions for the casting of the piece.

"Goat Alley" is now rehearsing under the direction of Cecil Owen, who also directed "Daddy Dumplings" and "The Lady of the Lamp."

OPENS SCHOOL FOR STAGE

Mrs. Louise Mackintosh Rogers, widow of the late Robert Rogers, who has herself had a long and successful career on the stage, has started a Summer school for the teaching of stage technique at her Summer home at Petersborough, New Hampshire. Mrs. Rogers has enrolled as students only such girls who seriously look forward to a career on the stage.

Mrs. Rogers plans to have her students give two public performances in the Town Hall in Petersborough. The first program will consist of three one-act plays and the second will probably be a Shakespearean play. All the teaching will be given outdoors.

Mrs. Rogers was lately on tour with "June Love" and also appeared in "Crooked Gamblers" and "The Challenge."

FILM STARS FOR STAGE

SAN FRANCISCO, June 14.—Among the leading players whose names have been mentioned in connection with vaudeville and speaking stage engagements are Mildred Harris, Dorothy Gish, Polly Moran, Eunice Burnham, Pauline Frederick, Olga Petrova, May Allison, Nazimova and Montagu Love. The following have already forsaken the screen for vaudeville engagements: Virginia Pearson, Sheldon Lewis, Carlyle Blackwell, Vera Gordan, Mabel Taliaferro, Zena Keefe, Francis X. Bushman and Beverly Bayne.

GILBERT MILLER SUCCEEDS HAYMAN

At a meeting last week of the Board of Directors of Charles Frohman, Inc., Gilbert Miller was chosen General Director to succeed the late Alf. Hayman. Gilbert Miller is the son of Henry Miller, actor and owner of Henry Miller's Theatre.

The new management, it was announced, would continue the policies of the former management and would carry out all the plans for next season already announced by Charles Frohman, Inc. These include a tour for Ethel Barrymore in "Declassee," the production of Tom Cushing's dramatization of Blasco Ibanez's "Blood and Sand," in which Otis Skinner will play the leading role, and the continued appearance of Ruth Chatterton in Sir James Barrie's "Mary Rose."

Mr. Miller has not yet had time to make plans beyond those already arranged. He sailed last week on the *France* to meet Otis Skinner in Spain, where the two will confer with Blasco Ibanez on the production of "Blood and Sand."

Gilbert Miller's rise in the theatrical world has been rapid, his activities dating back only a few years. With the outbreak of the war, he went to London and began operations on a large scale. This he found it possible to do because of the low theatre rentals at the time. He made many productions, most of which proved successful. At present his London interests include the management of the Savoy and St. James theatres. He has, at various times, directed the Duke of York's Theatre, which was formerly one of the principal London holdings of the late Charles Frohman.

Charles Frohman, Inc., was organized shortly after the death in the sinking of the *Lusitania* of Charles Frohman, for the purpose of carrying out his policies and interests.

SERVICE CLUB BENEFIT SUNDAY

A testimonial concert will be given at the Casino Theatre, Sunday evening, June 19, in memory of the late Frank Carter for the benefit of the "Service Club" for sailors, soldiers and disabled veterans.

Among those who will appear are Fanny Brice, Tyler Brooke, Wellington Cross, Rae & Johnny Dooley, Harry Delf, Eddie Dowling, Leon Errol, W. C. Fields, Evan Fontaine, Hal Ford & Honeydew Chorus, Frisco, Harry Fox, Green & Blyler, Raymond Hitchcock, Loney Haskell, Allyn King, Ted Lewis & Band. Alexis Kosloff, Fay Marbe, Will Morrissey, Elizabeth Murray, Vincent Lopez Jazz Band, Mignon, Marie Nordstrom, Florence O'Denishawn, Pat Rooney, Savoy & Brennan, Alma Tell, Bert Williams, Wheeler Wadsworth.

PAT CASEY IN SAN FRANCISCO

Pat Casey, manager of the Vaudeville Managers' Protective Association, is in San Francisco on a hurried business trip.

"EXCLUSIVE SHOW" RAIDED

That it is becoming well-nigh impossible for a dancer to pirouette through the "Dance of the Seven Veils" and reach the final veil, is becoming more and more obvious, as was evidenced last Saturday night when an "exclusive" show, staged at Durand's restaurant, at No. 107 West Forty-third Street, by the well-known theatrical agent, Mrs. Lillian Bradley, of No. 203 West Ninety-eighth Street, was stopped just as Veil No. 1 floated gently out into the air, by order of Inspector Boettler's squad of detectives, and the performers taken to the police station.

An agent of the New York Society for the Prevention of Vice, by name Charles J. Bamberger, had received complaints, he said, about the allegedly none too innocent shows Mrs. Bradley had been putting on for the edification of interested parties. So he hied himself to Mrs. Bradley's office in company with a fearless detective in disguise, and arranged for a show—the same which was stopped at Durand's.

Came the night of the "entertainment," and the audience which congregated to witness it was composed for the most part of a dozen or so very much interested detectives, and, of course, Mr. Bamberger, who was also in disguise.

Two reels of what they characterized as "raw" film (not the technical meaning) were shown to them, and then they heard some parlor (pool) jokes, and then came the afore-mentioned "Dance of the Seven Veils."

At this point the detectives arose and declared themselves, and Mrs. Bradley, Bert Grant, a songwriter, of 228 West 113th Street; Barnett Weiner, of 1462 Wilkins Avenue, Bronx; Lester Rohe, piano player, of 31 West Seventy-fourth street; Joseph Hartman, actor, of 506 East 164th Street; John Gastano, waiter, of 138 West Forty-ninth Street; Gardese Gaston, waiter, of 207 West Tenth Street, and George Englebert, waiter, of 200 West Fortieth Street, were arrested and taken to the West Forty-seventh Street police station, where they were held.

HARRIS SIGNS CLAIRE

Ina Claire has been engaged by William Harris, Jr., to be starred in "Bluebeard's Eighth Wife," next season. The play, which is by Alfred Savoir, has been adapted in English by Charlton Andrews, and will open at the Ritz Theatre on Sept. 5.

Miss Claire and her husband, James Wittaker, sailed for Europe on the Lapland on Saturday to take a vacation meanwhile.

SALARY LOANS
Made to Performers holding contracts. Applications considered strictly confidential.
EDWARD J. ADER, Lawyer.
1424 Otis Building Chicago.

HARRY GILBERT
CHARACTER SNAP SHOTS
Direction—U. B. O., Fred De Bondy, Marinelli Office—Loew, Jack Potsdam

BAD BOYS WITH GOOD IDEAS
HILL—ACKERMAN
in "S'NONSENSE"
Sailing for England in September

WANTED
Mind Reading Act, Comedy Sketch Team, Hip. or a Small Tab Show. For July 2 and 4th. Tab Show must have at least 6 women. No time to dicker. Want Outside Aerial Act for free attraction at Sherman Lake. DAN SHERMAN, Davenport Center, N. Y.

ROGERS, BENNETT & TRAPS Always Working There's A Reason

ADOLPHO
MUSICAL MONARCH AND ACCORDEONIST THAT IS DIFFERENT

DRAMATIC

"BROADWAY WHIRL," SUMMER REVUE, BRIGHT IN SPOTS

"THE BROADWAY WHIRL," a revue in two acts. Produced at the Times Square Theatre, Wednesday night, June 8.

PRINCIPALS

Principals: Richard Carle, Blanche Ring, Charles Winninger, Winona Winter, Jay Gould, Janet Sisters, Warner Gault, Charles Brown, Ray Maxson, Virginia Birmingham, Thelma Addison, Dorothy Addison, Mabel Stanford, Jean Benton, Eleanor Reedy, Jean Barrett, Marjorie Finley, Lucile Ballentine, Marguerite Ross, Halle Manning, Edith May Capes, Abbott Adams, Florence Kraemer, Dolly Casner, Joan Broadhurst.

Billed as a "five-star intoxicant," boasting of enough authors and composers for a masterpiece, the most recent attempt to provide gaiety to Broadway came in the form of "The Broadway Whirl," at the Times Square Theatre. The second of the Summer revues proved to be in the ordinary or garden variety of two-cent war tax ice cream soda class as an intoxicant; the "Whirl," is quite harmless in itself and will not affect the head in the least.

A bit of a midnight revue that ran two years ago on the Century Roof is resurrected as part of the entertainment, though but a few of the lyrics and some of the music remain, however. By way of making the production into a regular presentation John Henry Mears has added Richard Carle, Blanche Ring, Winona Winter, Charles Winninger, Jay Gould and a numerous company, and with these as its mainstays has been prosperously carrying it all over the country for the past season. It is now on Broadway intent to make a Summer run of it.

As all popular types of revues, it is well equipped, being rich in girls, costumes, two good comedians and a variety of dancers full of pep, movement and color, though on the whole somewhat poor in ideas.

The production is at its best in the second act, beginning with a travestied operatic scene in which Mr. Carle and Miss Ring participate. Grand opera has been burlesqued many times, nevertheless the pair were genuinely amusing. A scene in a passport office with Messrs. Carle and Winninger as the government officials is also productive of much hilarity as well as a movie scene that follows.

Winona Winter recently in vaudeville, is featured equally with the trio named above. She revealed a pleasing voice, and her ventriloquist efforts were good. Jay Gould was probably the most expert dancer there. He is also entitled to credit for bringing into the view of the audience Miss Grace Valentine, who was the most alluring of the sirens who were supposed to represent the successful plays of Broadway.

Miss Ring imitated her old self very well and sang a song or two, with a good deal of aplomb and looking remarkably well. One of the skits with a punning title did not give her much opportunity, but she made a brave effort and got over. Mr. Carle also had a hard time with his parts of his role but thanks to no little effort managed to register.

The most novel thing of the piece was a runway installed in the theatre. Charles Winninger ran up it at one time as did Miss Ring. At one point the whole chorus ran down the steps and chanted of a frock and button and begged the men at hand to adjust the frock. Which may be an advance in Summer shown theatre art that has not been recorded.

Judging among other things by the applause with which the revue was greeted, a good tune once in a while, dancing at nearly every change of scenery, and with many new and pretty faces, the revue bids fair to serve its purpose as an amiable Summer entertainment.

SOCIETIES COMBINE

The Dramatists' Guild of the Authors' League of America, Inc., and the Society of American Dramatists and Composers, Inc., combined last week into a society to be known as the Society of American Dramatists and Composers. The new organization has in its membership practically every author writing for the stage and is therefore the most powerful association of writers in the country.

Those elected officers of the new society are Owen Davis, president; Anne Crawford Flexner, vice-president; Edward Childs Carpenter, chairman of the council; Percival Wilde, secretary; Eric Schuler, executive secretary, and Henry Erskine Smith, treasurer.

The new society will also have a council of twenty-four, including the following: Gene Buck, Edward Childs Carpenter, J. I. C. Clarke, Owen Davis, William Cary Duncan, Anne Crawford Flexner, James Forbes, Montague Glass, Jules Eckert Goodman, Otto Harbach, Cosmo Hamilton, Louis Hirsch, Avery Hopwood, Jerome Kern, J. Hartley Manners, Adelaide Matthews, Roi Cooper Megrue, Channing Pollock, Richard Purdy, Henry Erskine Smith, Augustus Thomas, Rita Weiman, Percival Wilde, Rida Johnson Young.

An advisory council, to be called upon for advice and counsel by order of the officers and council of the American Dramatists, will consist of William Gillette, Jane Cowl, John Emerson, George M. Cohan, John Golden and Winchell Smith.

PLANS FIVE WEEKS HERE

The Chicago Opera Company will give only five weeks of grand opera at the Manhattan Opera House next January and February instead of the previously contemplated ten weeks. The last time they were here, having begun January 26, they gave six weeks at the Manhattan.

No one connected with the Chicago company could be reached last week, as Harold F. McCormick, one of its leading directors, was away and no one else in the office would venture a statement. Mrs. Oscar Hammerstein, the owner of the house, was also away, but George Blumenthal, her business manager, declared that he knew nothing about it, except that Mrs. Hammerstein had received a notice from the Chicago Opera Company that it would use the Manhattan Opera House for the five weeks from January 22 to February 26, 1922. Under the terms of the lease which the Chicago company has it had to notify Mrs. Hammerstein by June 1 whether it would use the house five or ten weeks.

REICHER TO DIRECT FOR GUILD

Frank Reicher has contracted with the Theatre Guild to act and direct productions for one year at the Garrick Theatre. Reicher directed "Lilion," now at the Fulton, and also acted in "The Power of Darkness," one of the Guild's last season's plays. He also appeared in Drinkwater's "Mary Stuart."

CHINESE GIRLS IN PLAY

SAN FRANCISCO, June 14.—Two one-act plays in English were featured at an entertainment given in the Native Sons Hall by the Philotasian Club for the benefit of the Chinese Famine Fund. Members of the club are local Chinese girls. The plays were "The Man in the Shadow" and "In 1999."

"LULU BETT" CLOSING

"Lulu Bett" will clost its's engagement at the Belmont theatre on Saturday of this week. On Monday "John Ferguson" will go into the house under the management of the Repertory Theatre, a newly formed co-operative players' organization.

REVIVE "EASIEST WAY"

David Belasco is planning a revival of "The Easiest Way," Frances Starr's big hit of a number of years ago. Joseph Gilgour will be starred in the revival.

"CLOISTER" FOR SUBSCRIBERS

"The Cloister," by Emile Verhaeren, was given at the annual special performances for subscribers by the Theatre Guild at the Garrick Sunday afternoon and evening. Two performances of the play were necessary because of the large number of subscribers. None but subscribers will be admitted to the performances and no tickets will be sold.

The production was directed by Emanuel Reicher, and the cast included only men, with the exception of one scene in a church, as the action is laid in a cloister. The principal parts were taken by George Renavent, Frank Reicher, Brandon Peters and Albert Perry, and others seen were Erskine Sanford, Henry Travers, Edgar Stehli, Philip Wood, George H. Frenger, Walter Butterfield, William Franklin, Gerald Stopp, John Crump, Lawrence B. Chrow and Robert Babcock.

The settings for the play and the costumes were designed by Sheldon K. Viele. Osman Edwards wrote the English text of the play.

PRESIDENT SENDS MESSAGE

WASHINGTON, June 6.—The American Embassy at Paris received the following message from Secretary Hughes, to be handed to James K. Hackett on the occasion of his appearance at the Odeon Theatre in Paris today:

"The President having learned with much interest of the official invitation of the French government through the Ministry of Fine Arts to appear at the Odeon Theatre, Paris, in the character of Macbeth in English, desired to me to convey to you his felicitations, to which I add my own on this well-merited recognition of your histrionic ability.

"The President perceives as well in this action of the French government an implied compliment to the United States, of which he is duly appreciative.

"We trust that your presentation of this masterpiece of the English dramatist will be the forerunner of many interchanges of dramatic talent between the United States and France."

FRIARS ELECT OFFICERS

The final return Saturday morning of the annual election at the Friars' Club showed that the regular ticket had won. Only 202 votes were cast, this in spite of the enthusiasm at the annual meeting. The apathy revealed by the election returns was adduced to the fact that there were only two contesting candidates—Leo L. Redding and D. Frank Dodge, who were defeated for the offices of treasurer and secretary, respectively.

The officers elected are: Abbot, George M. Cohan; Dean, Anthony P. Kelly; Treasurer, Ralph Trier; Secretary, J. Frank Stevens. At the meeting a motion was also passed to give a testimonial dinner to Capt. Jack Gleason, the retiring dean. The dinner has been tentatively set for the Hotel Astor on the night following the Carpentier-Dempsey fight.

VAUDEVILLE WRITER DEFRAUDED

Mrs. Evelyn Blanchard, vaudeville writer, of 1493 Broadway, was defrauded out of $3,250 by James S. Rollow, of 269 Macon street, Brooklyn, who was remanded to the Tombs prison to await sentence by Judge Rosalsky in the General Sessions Court last week.

Mrs. Blanchard said that Rollow, who is fifty-eight years old and a broker, engaged her to write a play to "reform the world." She charged that she never received any money for her work, and that Rollow induced her to give him $3,250 to buy Delaware and Hudson Railroad Company stock, which she never received.

RECOMMENDS AUSTRALIAN SYSTEM

Lois Weber has recommended to the authorities that the National Censorship Board in Washington divide motion pictures into two classes, class 1 to be for universal release, and class two, for adults only. This system is at present being used in Australia, where exhibitors mark their forthcoming features, "A," or "U," the former meaning for adults, and the latter for both adults and children.

"MR. PIM" MOVES AGAIN

"Mr. Pim," the Theatre Guild play, which for the past few weeks has been playing at the Henry Miller, is back at the Garrick where it was first produced.

The move caused considerable surprise along Broadway for, in spite of the lateness of the season, the play made money at the Miller, showing a profit on last week's engagement.

NEW PLAY FOR INA CLAIRE

Ina Claire, who recently retired from the cast of "The Gold Diggers" will be seen next season under the direction of William Harris in "Bluebeard's Eighth Wife," a farce adapted from the French. This piece will be presented at the Ritz Theatre Sept. 5. Miss Claire sailed for Europe last week where she will rest over the Summer.

ARNSTEIN SENTENCE POSTPONED

WASHINGTON, June 3.—Sentence on Jules ("Nicky") Arnstein, husband of Fanny Brice, Isador Cohen, and three others who were convicted of conspiracy to bring stolen securities into the District of Columbia, was again postponed, owing to Arnstein's illness. Argument of a new trial was also postponed.

1,200 FOR "LIGHTNIN'"

His 1,200th performance in the character of "Lightnin'" Bill Jones will be played by Frank Bacon next Friday in "Lightnin'" at the Gaiety. "Lightnin'" opened at the Gaiety on August 26, 1918, and has been running ever since, except for a brief respite during the month of August, 1919.

CLYDE COOK COMPLAINS

Clyde Cook, the Fox comedy film star, has filed a complaint with the N. V. A. against Lucy Gillette's husband, the juggler, claiming infringement on his material. Cook claims that Gillette is infringing on his make-up, entrance music, his original eccentric dance and entire routine of tricks.

ELMER ECKAM MARRIES

Etna Stevens, of Rochester, became the bride of Elmer Eckam, a young magician, last week, and the two spent the first evening of their honeymoon at the annual banquet of the Society of American Magicians at the Hotel McAlpin last week.

NEW SHOW FOR PUNCH & JUDY

The Neighborhood Playhouse Company opened on Tuesday at the Punch and Judy Theatre with "The Harlequinade" and Dunsany's one-act play "A Night At An Inn." Prices, announced as "Summer prices," are $2, $1.50 and $1.

Attractions at City Theatres

B. F. Keith's PALACE Broadway and 47th St. Mat. Daily at 2 P. M. 25, 50 and 75c. Every night, 25, 50, 75, $1, $1.50.
ETHEL BARRYMORE, Ruth Roye, Jack Donahue, Marie & Mary McFarland, Demarest & Collette, HARLAND DIXON AND 16 LONDON PALACE GIRLS.

GEO. M. COHAN Theatre, B'way and 43d St. Evs. 8.15; Mats. Wed. & Sat.
A. L. ERLANGER Presents
The New Musical Comedy
"TWO LITTLE GIRLS IN BLUE"

ELTINGE Thea., W. 42d St. Evs. 8.45. Mats. Wed. and Sat., 2.30.
A. H. WOODS Presents
"LADIES' NIGHT"
IN A TURKISH BATH

CAPITOL BROADWAY AT 51st STREET
World's Largest, Most Beautiful Theatre
GOLDWYN Presents
"THE TEN DOLLAR RAISE"
Matilda Locus Phenomenal Girl-Pianist
CAPITOL GRAND ORCHESTRA
ERNO RAPEE, Conductor
Presentations by S. L. ROTHAPFEL

ARTISTS PLAN BIG YEAR

Since Hiram Abrams returned from Los Angeles several weeks ago, he has been so occupied with plans for the expansion of United Artists Corporation that it has been impossible to obtain anything approaching a formal statement from him regarding his company's undertakings. On the eve of his departure on another trip, however, he took the time to outline the big things that exhibitors can look forward to in the coming year from the United Artists.

"First of all," said Mr. Abrams, "I have seen with my own eyes something of the productions that are under way and when I predict that Mr. Fairbanks's picture 'The Three Musketeers,' and Miss Pickford's picture, 'Little Lord Fauntleroy,' which will follow it, will be the sensations of the year, you can take it from one who is not given to the making of idle promises.

"But let me discuss these things a little more in their sequence. The first of our big pictures to be released will be the Harley Knoles production, 'Carnival,' with Matheson Lang in the leading role. Here is a drama if ever there was one! The picture is marvelously produced, its Venetian atmosphere a most welcome change and an ideal offering for Summer audiences. "As I announced in California, we have contracted with Rex Beach for the release of his productions. The first one, 'The Iron Trail,' is now in the making. The virility and elemental qualities of the Rex Beach stories, produced as Mr. Beach will now be able to turn them out, will provide us with splendid offerings for the millions of lovers of adventure and romance.

"Mr. George Arliss is already at work on his first release for us, 'Disraeli.' On my recent trip ever so many exhibitors inquired specifically about 'Disraeli,' and from what I have already seen of the production, I know that our every hope is going to be more than realized.

"And wait until you see Douglas Fairbanks's production of "The Three Musketeers.' The picture will be in about ten reels and a riot of action, life, color and romance. The assistance of Edward Knoblock, Fred Niblo, and the splendid cast that is at work, will make 'The Three Musketeers' the biggest Fairbanks picture in screen history.

"Shortly after the release of 'The Three Musketeers,' we will have Miss Pickford's production of 'Little Lord Faunleroy.' Is it possible to imagine a more potent box-office attraction? Miss Pickford has cherished an ambition to make this production for a long time. At last she is in a position to take the time necessary to make the kind of picture of it that she has dreamed about. She will, of course, play a double role in the picture, the part of Dearest, the mother, and of the little lord. When you realize that both mother and son are on the screen together most of the time, you will realize something of the gigantic task that Miss Pickford has undertaken.

"Mr. Griffith has some big things under way for us, the nature of which I am not ready at the moment to discuss. I have been assured also by Mr. Chaplin that we can confidently expect his first contributions to our release list during the coming year.

"United Artists Corporation has some very busy days ahead of it as you will realize from the foregoing, but with 'The Three Musketeers,' 'Little Lord Fauntleroy,' 'Carnival' and 'Disraeli' all ready for us within the next few months, it certainly will be a wonderful year."

FILMS ON MAYFLOWER

That the President of the United States can, for the moment, forget the League of Nations, rail rate reductions, peace resolutions and Cabinet meetings, and become just a fan, was pretty well proved during President Harding's recent visit to New York City. On the way from Washington to New York, the Alice Joyce production, "The Scarab Ring," was projected for the Presidential party, which included, bhsides the President, Mrs. Harding, the Secretary of the Navy, the Secretary of the Interior and other notables who were guests of the President.

PIONEER HAS 28 BRANCHES

With the opening of two more exchanges, one in Albany and the other in Indianapolis, the Pioneer Film Corporation has set a new pace in the independent field and has placed itself in the position where it can give distribution throughout the United States and Canada second to none. The entire list of exchanges through which the Pioneer features are released now reaches a total of twenty-eight and embraces the following cities: Albany, Atlanta, Boston, Buffalo, Cincinnati, Cleveland, Chicago, Detroit, Dallas, Halifax, Indianapolis, Kansas City, Los Angeles, Minneapolis, Montreal; New Haven, New Orleans, New York, Omaha, Philadelphia, Pittsburgh, Portland, San Francisco, Seattle, St. Louis, Toronto, Washington and Winnipeg.

The new Albany exchange of the Pioneer is located at 705 Broadway, in the heart of the film district. The new quarters are spacious and every facility has been provided with a view to giving exhibitors in the up-State territory the service in keeping with the Pioneer policy.

The Indianapolis exchange has been established at 144 West Vermont street.

President A. E. Lefcourt of Pioneer said last week that the establishment of these two new exchanges augmenting the list of twenty-six other distributing offices, represents the fulfilment of plans announced some time ago for expansion on a broad and businesslike basis.

"Our product for the new season has been acquired with such care and we are so well pleased with it that it naturally behooves us to see that every section of the country is covered and that the exhibitors throughout the United States and Canada are given the opportunity of seeing for themselves what we consider to be the best independent product on the market. Our specials for the new season are made doubly attractive by the fact that stars of international fame appear in them.

"For instance, Madge Kennedy and Florence Reed are in two big theatres, while other prominent artists in our new releases include Lionel Atwill, Gareth Hughes, Edith Roberts, Pauline Stark, Ora Carew, Vandyke Brooks, Arthur Guy Empey, Claire Whitney and a dozen others whose names are known to movie fans and who do credit to themselves in their new offerings. Some of the scheduled releases for the new season are 'Out of the Dust,' 'Indiscretion,' 'Millionaire for a Day,' 'Oh, Mary be Careful,' 'The Forgotten Woman,' 'In Society,' 'Beyond the Crossroads,' 'The Leech,' 'The Crimson Cross,' 'Peeps Into the Future,' 'The Hope Diamond Mystery' and the William Fairbanks series."

FILM MANAGERS MEET

With S. R. Kent, general manager of the department of distribution, presiding, the annual meeting of the district managers of the Famous Players-Lasky Corporation was held this week in the company's home office in New York.

Business sessions were held daily, and screenings were given of some of the Paramount pictures to be released in the fall. A banquet was given Thursday evening, June 9, at the Hotel Commodore, and the managers also made visits to the Paramount studio at Long Island City and to the Cosmopolitan studio.

Those attending the meeting were Lee Counselman, E. E. Shauer, H. G. Ballance, George W. Weeks, Jerome Beatty, F. V. Chamberlin, H. L. Salisbury, M. H. Lewis, H. E. Elder, M. A. Shauer, Claud Saunders, Herman Wobber, Louis Marcus, W. E. Smith, H. A. Ross, George J. Schaefer, H. H. Buxbaum, R. C. LiBeau, Philip Reisman, J. H. Gilday, F. F. Creswell, J. D. Clark, J. H. Seidelman, A. S. Moritz and J. P. Corbett.

OLD TIME MOVIE SHOWN

PHILADELPHIA, Pa., June 14.—In conjunction with a Mary Pickford feature picture that is being shown at the Stanley Theatre, an old time movie show as presented years ago will be given as an added attraction. The "old time" film is a one reel drama featuring Mary Pickford, Owen Moore (Mary's first husband), and James Kirkwood.

KANE IS MADE MANAGER

Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, in charge of production, last week announced the appointment of Robert T. Kane as manager of the production department, succeeding Walter F. Wanger. Mr. Kane will begin his new duties immediately.

The appointment follows an enviable record established by Mr. Kane as production manager at the Paramount Long Island studio, which position he recently vacated to become general manager of the studio, succeeding Victor H. Clarke, who was made special representative of the production department by Mr. Lasky.

At the same time Mr. Lasky made it known that his present staff in the home office would remain the same. Harry Durant will continue as Mr. Lasky's assistant, William C. Bullitt as managing editor, and E. C. King as liaison manager between the production and distribution departments. Robert E. MacAlarney will continue as production manager in the London studio.

Mr. Lasky also made public the fact that he had appointed Al Kaufman general manager of European production, with supervision over all production activities in England and on the Continent. This appointment brings Mr. Kaufman back to the Paramount fold after an absence of more than a year, he formerly having been studio manager for Paramount in the East.

On the completion of "Peter Ibbetson," on which he is now engaged, George Fitzmaurice, Mr. Lasky asserted, will go to London, where he will produce a series of special productions similar to the pictures such as "On With the Dance," "Experience" and "Paying the Piper," which he has made in the last year in the Eastern studio. Most of the exteriors of these pictures will be photographed on the Continent and the interiors will be taken in Paramount's London studio. Mr. Lasky said that several American stars will be sent over to London from time to time to play leading roles in Mr. Fitzmaurice's pictures. David Powell is already in the London studio.

Mr. Lasky also said that Ouida Bergere will go to London with Mr. Fitzmaurice, her husband, and will write scenarios for his and other Paramount pictures.

NEW HOUSE FOR WASHINGTON

WASHINGTON, D. C.—The Allan E. Walker Investment Company announces that they will construct a modern movie theatre at the northwest corner of Florida avenue and Fourteenth street. It will be erected at a cost of $500,000 and will have a seating capacity of 1,740, with the entrance on the Fourteenth street side. The theatre, which will be known as the Belmont, will have every up-to-date feature embodied in its structure as well as nine large store rooms with attractive frontings on Fourteenth street. Robert F. Beresford designed the theatre with Thomas Lamb of New York as consulting architect.

Among the officers and directors of the Belmont Building Company for whom the theatre will be built are: Former United States Senator Hoke Smith, president; William H. Sholes, vice-president; David S. Hendrick, secretary; Allan E. Walker, Charles E. Berry and C. T. Kingsbury are directors of the company.

LEVEY OPENS IN BOSTON

Harry Levey announces the opening of the New England exchange of the "National" in Boston. It is located in the Social Union Building at 142 Berkley street.

Philip Davis, who occupies a prominent spot in "Who is Who" in filmdom, has been appointed to preside over the destinies of the newest addition to the "National" exchanges.

The library of the Boston exchange will be an extensive one covering the elementary, secondary and advanced studies in every school. Films dealing specifically with industries analogous to New England and the collection of films on all scientific subjects will be covered so that the colleges and schools will be provided with material to meet their needs. This library will also be open for exhibitors to visit.

CHILD PIANIST AT CAPITOL

The latest musical novelty to be recruited by S. L. Rothafel is the girl-pianist, Matilda Locus, who appears among the distinguished soloists at the Capitol Theatre this week. Matilda, though only 14 years old, already enjoys the distinction coveted by many an older artist, that of appearing as soloist with the National Symphony Orchestra under Arthur Bodanzky.

Miss Locus was born in 1906 in Holyoke, Mass., of Russian parentage. In 1912 her family moved to California, where Matilda began her piano studies. At the age of 12, in order to give her the best advantages possible, the family decided to bring her to New York. Sophie Braslau of the Metropolitan Opera House heard the child play and advised her to go to Alexander Lambert, who accepted her as his pupil. Her improvement was phenomenal and last year when Mr. Bodanzky, with the consent of the directors of the National Symphony Orchestra, arranged a competition to give young American artists who had never before appeared in public a chance to be heard with a symphony orchestra, Matilda Locus was selected as the most gifted from among some twenty-five promising pianists who took part in the competition.

MAGISTRATE RAPS PICTURE

Chief Magistrate McAdoo declared a picture of Audrey Munson, the artist's model, used to advertise a moving picture being shown at the Greenwich Village Theatre, to be "brazenly indecent and quite different from art in a museum."

"People have no right to intrude such a thing on the public gaze" said McAdoo and ordered the picture removed.

A letter signed by Floyd Dell, H. W. Van Loon and the Rev. Richard Boubes, assistant rector of the Mission Episcopal Church,' was sent to the Mayor, denying that the district had become immoral.

DEATHS

CARL CARLTON, musical director for years with the Primrose & Dockstader show, died at his home in Cleveland, O., on Monday of this week. He retired from the profession of traveling musical director a number of years ago.

WALTER McCULLOUGH, a well known actor, died at the age of fifty-one at St. Mark's Hospital following an operation.

The deceased had appeared in the support of James O'Neill, Lewis Morrison and also in vaudeville; this season he toured with Fritz Lieber.

CHARLES BRAY, who appeared for many years with the Dollar Troupe, with the Ringling Brothers and other circuses and in vaudeville, died at his home in Eau Claire, Wis., May 29th, of pneumonia following an operation.

The deceased leaves a wife, Gladys Bray, a mother and two brothers.

FRANK MILLS, an actor of prominence, who appeared in this country and England in the support of Olga Nethersole and also with Mrs. John Drew, Mrs. Fiske, and Grace George, died in a sanitarium in Michigan last week.

Frank Mills was born in Kendal, Michigan in 1870 and made his stage debut in 1888, two years later appearing in Gillette's play, "Held By the Enemy;" in 1912 he toured in "Bought and Paid For," playing the part of Robert Stafford.

He was a member of the Lambs, the Players and the Green Room Club in London.

LETTER LIST

GENTLEMEN

Berry, Carroll	Kolb, J. W.	McAnallan, Joe
Brill, Fred	Kennedy, Tony	Manderville, Geo.
Bollinger, Percy	Kuebler, Charles	Newman, Charles
Daley, Al	Leighton, Harry	Nordstrom, Leroy
Frothingham, Alf	Lester, Chas.	Pitman, Geo. B.
Faltus, V.	Lalonde, Lew	Sinai, Norbert
Golden, Eddie	Leahy, Chas.	Stanley, Fred
Jones, John	Lorenz, Burt	Tanner, Harry
James, Joe	Lang, Harry	Whitefield, Chas.
Jackson, J. A.	Morgan, Douglas	Welch, Thomas

LADIES

Allison, Ruth	Gardner, Georgia	Opel, Blanche
Bryan, Blanche	Harvey, Sadie	Pray, Anna
Chadwick, Una	Hauscom, Gene	Pearson, Louise
Corine, Miss	LeRoy, Adele	Rochon, Helen
Carr, Miss Bobbie	LaMonte, Billie	Savoy, Isabella
Daugherty, Bessie	Mahoney, Katherine	Smith, Betty
Fox, Josephine	McPherson, Mary	Stace, Peggy
Georgetown, Miss	McGrath, Anna	Terry, Jeanette
Galloway, Katherine	Mack, Eleanor	Wilkinson, Lois

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